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ABSTRACT

This book is a collection of 10 teacher-developed instructional units at the high school level which are compatible with the principles and theories of the North Carolina Curriculum Framework for Gifted Education. The units can be used in a variety of settings, are designed to develop basic competencies, and include specific strategies uniquely suited for academically gifted students. Presented for each unit are: an introduction; a list of student objectives; specific activities (divided into introductory, developmental, and culminating activities); evaluation suggestions; and resources. Units have the following themes: good and evil, relationships, social change, internal conflict and moral responsibility, values, violence, perception, expression, leadership, and oral history. (DB)

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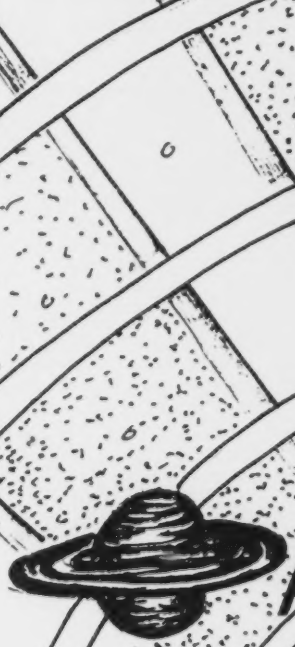
VOLUME II

HIGH SCHOOL



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Above and Beyond

CURRICULUM RESOURCE FOR GIFTED EDUCATION

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ABOVE AND BEYOND

Curriculum Resource Units for Gifted Education

VOLUME II
HIGH SCHOOL

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FOREWORD

As a lifelong teacher of the gifted and trainer of teachers of the gifted, I have observed several recurring patterns: (1) curriculum for the gifted has generally been sporadically developed and rarely integrated with the total curriculum; and, (2) many highly creative teachers of the gifted have developed excellent instructional ideas that would have been valuable resources to other teachers but, because of inadequate communication/distribution, never got beyond the teacher's classroom. I am excited about two recent developments intended to address these concerns: (1) North Carolina's revised Standard Course of Study and a companion publication, Curriculum Framework for Gifted Education, represent a significant attempt to provide a logical structure to curriculum for the gifted, and (2) PRO-ED, Inc. has identified teachers who have developed units that are compatible with the instructional principles and theories outlined in the Curriculum Framework and has published these units in the two -volume ***Above and Beyond.***

The user/consumer of these units (primarily teachers of the gifted and regular classroom teachers committed to thematic instruction) will be excited about the following important features of these teaching units:

(1) They are sufficiently comprehensive and flexible to be used in a variety of settings; pullout programs, consultant teachers, heterogeneous classes. The units generally do not require supplementary materials for implementation.

(2) They are designed to develop **basic** competencies that all students should acquire.

(3) Each unit includes many specific strategies uniquely suited for academically gifted students, e.g., development of higher level thinking skills.

Dr. James Gallagher, Kenan Professor of Education at the University of North Carolina and author of Teaching the Gifted Child, is a major contributor to the Curriculum Framework. He has advocated for years the creation of a curriculum "bank" to facilitate the sharing of good teacher-generated ideas. **Above and Beyond** may be viewed as a beginning of this bank - a "depository" destined to grow and yield on-going "interest" to gifted students and teachers everywhere.

Donald G. Hayes
Coordinator of Gifted Education
Lenior Rhyne College

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CLOSE ENCOUNTERS WITH THE DEVIL

Anne Brown Rogers

INTRODUCTION

Since the beginning of time men and women have encountered temptation. As ancient as the temptation of Adam and Eve and as contemporary as the Rolling Stones' "Sympathy for the Devil," the arts have portrayed sin and temptation. The purpose of this unit is to expose high school seniors to personifications of the devil in classic and contemporary literature in order for them to discern various manifestations of evil in the arts and society. Through these portrayals of the forces of evil in the universe, students will confront temptations that human beings have experienced throughout history. As a reflection of the values of the culture, the arts reveal that men and women are tempted by pride, power, reason, lust, greed, indifference, and knowledge -- to be the creator rather than the creature. Literature reveals both the temptations and the struggle of persons to be obedient to God or to a higher moral principle.

Encounters with the devil also symbolize the battle between good and evil in the universe and address sensitive people with such questions as why do the innocent suffer, why is there evil in the world, what is sin, what is a good person, if God exists and if God is good, why is there evil in the world, is evil necessary to appreciate goodness? These questions are especially current for American adolescents who are establishing their moral codes and developing their philosophical beliefs. This unit will increase students' awareness of moral complexities and choices and their need to examine the issues rather than to ignore them. Through this study students should come to a better understanding of themselves as persons who make moral decisions and who live according to those choices.

This unit is designed for gifted and talented adolescents who, by nature, have sensitivity to ethical issues and tolerance for ambiguity. It will require them to exercise their higher level thinking skills to analyze and evaluate moral dilemmas in literature and to recognize the consequences of choices.

Because the selections represent most of the major literary genres (epic, poetry, short story, novel, drama, and opera), the unit serves as a review of the characteristics of those genres. Because the unit includes art and music, it offers a humanities approach. Teachers may expand or limit the selections according to personal preferences and individual teaching situations. The primary selections are excerpted from the Bible, Dante's *Inferno*, Milton's *Paradise Lost*, MacLeish's *J. B.*, Hawthorne's *Young Goodman Brown*," Marlowe's *Dr. Faustus*, Geothe's *Faust*, Tolstoy's "How Much Land Does a Man Need?", Benet's *The Devil and Daniel Webster*, Irving's "*The Devil and Tom Walker*," Chaucer's *"The Pardoner's Tale"*, O'Connor's *"A Good Man is Hard to Find,"* Lewis's *Screwtape Letters*, Shaffer's *Amadeus*, Godling's *Lord of the Flies*, and selected poems.

For teachers concerned about teaching religion in public schools, a word of advice and caution: Emphasize the universality of moral dilemmas, questions about evil, and the tremendous influence the Bible has had on literature and the arts. Teach the Bible as a collection of literary genres: poetry, parables, short stories, drama, epic, myth, hymns. Avoid sectarian issues; do not preach or moralize. Respect students' differences of opinion. The

teacher's goal is not to make students religious but to expose them to a variety of religious expressions and temptations that confront literary figures.

Although the literary selections in this unit deal primarily with the personification of evil in devil imagery, the unit could easily be expanded to include the blackest villains. With the exception of *Amadeus*, which was selected because it is a modern "black opera" about a musical genius (therefore appropriate for gifted students), the selections have specific references to the devil or to Satan. Primarily British works are incorporated because British literature is the traditional focus of senior anthologies: Themes in World Literature and Adventures in English Literature. The writing assignments correspond to activities suggested in Prentice-Hall's Grammar and Composition Grade 12. The unit is designed for a four-week study during the latter half of the first semester.

OBJECTIVES

- To experience a humanities approach to the study of the devil in literature, art, and music.
- To discern temptations in contemporary American society.
- To read and analyze selections from different literary periods.
- To evaluate differences in literary genres.
- To analyze poems, stories, plays, novels, epic from traditional, formalistic, psychological, and archetypal perspectives.
- To critique paintings, sculpture, and music.
- To role play temptations of contemporary teenagers.
- To debate moral issues.
- To produce an artistic product: literary expression (story, poem, play, sermon, prayer): painting, drawing, photograph, or sculpture: or musical composition.
- To maintain a journal of responses to selections.
- To research a topic and present an oral report.
- To write an argumentative essay.
- To write an essay of comparison/contrast.
- To write a play collaboratively.
- To produce a video of the original play.
- To publish Critic's Corner: reviews of stories, movies, plays, videos, songs.

ACTIVITIES

Introductory Activities

- Listen to the Rolling Stones' "Sympathy for the Devil." Read George Will's "*A Blitzkrieg of Nostalgia.*" Substitute a contemporary song or situation.
- Journal assignment: "Is there really an apple?" Retell the Biblical story of temptation. If you have never read it, write what you've heard about Adam and Eve in the Garden of Eden. (Do not read Genesis until after you write!)
- Divide into groups of two or three to read and discuss the Genesis account of the Fall, Genesis 3:1-24. Compare your accounts with the Biblical account. Evaluate differences. Analyze stories for setting, characters, plot, conflict, point of view, symbol, and theme. Consult Grammar and Composition 658-673. (Using different translations in the classroom.)

- Compare/Contrast Matthew 4:1-11 and Luke 4:1-13, the New Testament accounts of the temptation of Jesus. (Depending on differences in religious backgrounds, teacher may want to lecture briefly about gospel as genre and about translations of the Bible.)
- Examine pictures of temptation scenes.

Developmental Activities

- Brainstorm modern temptations, evil, and the devil in modern society. Record all responses on the board. (Don't judge.)
- Brainstorm possible research topics. Find problems or research questions which the topics pose.
- Research topics individually or with a partner. You will present them in class later in the unit.

cults
witchcraft
rock songs
Dante's cosmology
folk opera
occult
rock videos
devil worship
gospel
snake as archetype in painting and literature
black as an archetype for evil
archetype of woman as temptress
paintings of the temptation of Jesus or of the Fall
cosmic battle between good and evil
Freud's id, ego, superego
Freud's pleasure, reality, and morality principles
Jung's collective unconscious
Jung's theory of archetypes
Use a concordance to check references to the devil, Satan, hell, or sin in the Bible.
Find references to the devil in newspapers and news magazines. (Steer away from the weird stuff" which you will find in sensational publications.)
Show how art and literature personify temptation in various periods/cultures.
Examples: Odysseus tempted by Circe, Calypso, or Lotus Eaters.
Twentieth Century success, money: Trump? North? Bakker?
Notion that AIDS is punishment for homosexuality. (This topic may be too "hot" in some areas. Throughout this unit the teacher must use good judgment about topics and choices for reading which are appropriate for his/her locale.)

Activities for Job and J.B.

- Read excerpts from Job in *Themes in World Literature* or the Bible: Chapters I-15, 19, 38-42.
- Journal response: Describe Satan and his role in the story.
- Analyze the speeches of Job's friends. What is the primary argument of each?
- Discuss: Is God acting as God to allow Satan to test Job?
- Apply characteristics of Hebrew poetry - parallelism, repetition, metaphors, similes, personification, and other figure of speech -- to their speeches.
- Read Archibald MacLeish's J.B.
- Take a reading quiz on the story.

- Prepare a speech to read and/or to dramatize in class. Work with another person if you want to do a dialogue.
- Compare Nichles with Satan and J. B. with Job.
- Argue: Is Mr. Zuss God?
- Discuss values in modern society which are reflected in J.B.
- In a small group prepare to dramatize a modern Job and his friends.
- See video of J.B. or excerpts of it.
- Write an argumentative essay on quotation: "If God is God, He is Not God; if God is good He is not God. Take the even take the odd."
- Stage a debate or a mock trial: Debate "God should not have given Satan permission to test Job."
  Put God on trial for allowing Satan to test Job.
  (See *Grammar and Composition* 877-880.

Activities for Dante's *Inferno*

- Read Cantos I, III, V, XI, XVIII, XXVI, XXXIII, XXXIV.
- Journal response: Analyze Dante's ordering of sins in his Inferno. Compare his order with your own religious or moral beliefs.
- Journal response: Describe Satan. Or describe the part Inferno which is most striking to you.
- Analyze *The Inferno* on the basis of the seven deadly sins: pride, anger, lust, avarice, envy, sloth, and gluttony.
- Hear an oral report or teacher's lecture on Dante' cosmology. Discuss *The Divine Comedy* as a literary epic, the use of threes (tercets, three books of thirty-three cantos plus one to equal one hundred), Beatrice, etc.
- Analyze the law of contrapasso (retribution or punishment for sin).
- Analyze the depths of hell.
- Compare/contrast or debate Dante's future of ice for the deepest level and Milton's use of fire.
- Read Frost's poem, "*Fire and Ice.*" With whose point of view do you agree?
- Draw Dante's view of hell based on your reading.
- Compare your drawing with drawings by other artists.
- Critique an artist's representation of Dante's hell.
- For enrichment and reward read portions of the other parts of *The Divine Comedy.*

Activities for *Paradise Lost*

- Read Books I and IX.
- Journal response: Describe hell as Milton pictures it.
- Journal response: Write a short descriptive essay describing Satan.
- Recognize characteristics of epic in *Paradise Lost: in medias res,* classical and Biblical allusions, catalogue of princes among fallen angels, invocation of muse.
- Analyze Milton's language and sentence structure in Book I, lines 44-49.

  Him and Almighty Power
  Hurled headlong, flaming from the ethereal sky
  With hideous ruin and combustion down
  To bottomless perdition, there to dwell
  In adamantine chains and penal fire,

Who durst defy the Omnipotent to arms.

Subject:	Almighty Power
Object:	Him (Satan)
Verb:	Hurled
How "hurled"?	Headlong
In what state?	Flaming
From whence?	Ethereal sky
Under what conditions?	With hideous ruin and combustion
In what direction?	Down
To what place (state?	Perdition
Kind of perdition?	Bottomless
To do what there?	Dwell
Under what conditions?	Adamantine chains and penal fire

(This exercise is taken from Adventures in English Literature, 279-280.)

- Check Biblical references in *Paradise Lost.*
  Discuss whether Milton has taken liberties with his primary source. Does an artist have the right to embellish the Biblical story?
- Option A. Look up references to hell in a concordance. Do you learn more about hell from Milton or from the Biblical account? Do all the references in the Bible give you a composite picture of hell?
  Option B. Read an additional book for a report and reward.
- Argue: Make an argument for Satan's proposition that Hell is a state of mind. Then construct an opposing argument. Debate or write an argumentative essay.

Activities for Hawthorne's "*Young Goodman Brown*"

- Read Hawthorne's short story.
- Journal response: Explain the ending.
- Consult handout on archetypes or read Guerin, *Handbook of Critical Approaches to Literature.*
- Identify symbols and archetypes: colors, forest, names, light, darkness, villagers, etc.
- Review Freudian principles of id, ego, and superego. Interpret characters using Freudian or psychological analysis.
- Research Calvinism and historical situation in New England. How are the values of the culture reflected in the story?
- Consult Grammar and Composition Grade 12 for guidelines for Literary Analysis (618-639). (Teacher should update this information with an explanation of internal - parenthetical - documentation.)
- Write an expository essay. Analyze the story from one of the critical approaches: psychological, archetypal, historical or formalistic. Document with references to the story.
- See video of "*Young Goodman Brown.*"
- Critique the video: Is it faithful to Hawthorne's story?

Activities for Marlowe's *Doctor Faustus* or Goethe's *Faust*

- Read one of the Faustian stories. (Limit to climatic scenes.)

- Journal response: Outline the plot structure.
- Assemble into groups according to the selection you read.
- Decide how you will present your story to those who have read the other selection.
- Compare the portrayals of Mephistopheles.
- With what does each tempt the doctor?
- What are the doctor's values?
- Does the character of the doctor represent the values of the two cultures?
- Reassemble into groups of four so that there are two people who read *Faust* and two who read *Doctor Faustus*.
- In each group collaboratively write a comparison of the two stories. Consider plot, characterizations of the devil and of the doctor, conflict, resolution, or whatever group feels are appropriate topics.
- Listen to Gounod's opera *Faust*.
- Listen to a speaker explain characteristics of opera. (Teacher should arrange to have guest lecturer: symphony director, music teacher, parent who is an opera lover, or a talented student.)

Activities for short Stories

- Read two of these short stories: Chaucer's "The Pardoner's Tale" (to be technical - an examplum), Irving's *"The Devil and Tom Walker,"* O'Connor's *"A Good Man Is Hard to Find,"* or Tolstoy's *"How Much Land Does a Man Need?"*
- Journal response: Analyze the elements of one short story: setting, character, conflict and resolution, point of view, symbols, theme.
- Journal response: Write a paragraph describing the devil or the temptation in each.
- Divide into groups to compare stories.
- Analyze the greatest temptation which each protagonist faces.
- Characterize Tom T. Shiftlet, Tom Walker, the three young men.
- How does the literature reflect the values of the culture?
- What is the result of succumbing to temptation?
- Writing assignment: Imagine you are the main character. Write a letter to a friend and give him/her advice on how to avoid temptation, or convince him to give in to the temptation. Use a "Dear Abby" format if you'd rather.
- Write a poem or song based on the story.
- Read Benet's *"The Devil and Daniel Webster."*
- Listen to a recording of *"The Devil and Daniel Webster."*
- Compare the story and the folk opera.

Activities for C. S. Lewis's *Letters From Screwtape*

- Read selected letters.
- Imitate Lewis's style. Write a letter to Screwtape from Woodworm, or write a response from Screwtape. Modernize the situation so that the "sins" and the characters are contemporary. You may not wish to think of yourself as Woodworm. Give yourself a more appropriate name.

Activities for Poetry

- Read the following poems: "Demon Lover"

Hopkins. "Thou Art indeed Just, Lord" (Themes 174)
"Batter My Heart Three-Personned God"
Meredith. "Lucifer in Starlight" (Themes 189)
Blake. "A Poison Tree" (Adventures 393)
Sitwell. "Sir Beelzebub" (Adventures 806)
Shapiro. "Adam and Eve"
Dickinson. "I Heard a Fly Buzz"
"A Narrow Fellow in the Grass
Lawrence. "Snake"

- Journal response: Analyze and list the elements of one of the poems: speaker, setting, subject matter, tone, figurative language, musical devices, imagery, theme.
- Identify figures of speech that refer to the devil or evil: metaphor, simile, personification, etc.
- Writing assignment: Individually or with a partner, write an essay comparing and contrasting two poems. Consult *Grammar and Composition.*
- Alternative writing assignment; Take the theme, characters, setting, and/or subject matter and convert the poem into a short story, play, or song.

Activities for Golding's *Lord of the Flies*

- Read or review *Lord of the Flies.*
- Journal response: Chose one character and write a character study. Discuss what he represents in the novel.
- Find two passages that are symbolic. Be prepared to read one of these to the class and to discuss the symbolism. Fire, glasses, conch, pig, Siman's special place, dead parachutist, forest, war paint, names, etc.
- Analyze the characters and the theme of the story in Freudian terms.
- Write an alternative ending for the ending. Share these in class.
- Evaluate Golding's ending and those of your classmates.
- Secure the old film version and the 1989 version of *Lord of the Flies.* Compare these and decide which is most faithful to the novel. Discuss changes in culture or values which are reflected in the films.
- Discuss the novel in relation to the rest of the unit. Is there a devil? Temptation?

Activities for Songs

- Choose a song (any genre: sacred, classic, hymn, rock, Country and Western, modern, ballad) in which there is a reference to the devil, temptation, or to evil.
- Listen to the song at home. Copy the lyrics and bring them to class. Also bring a tape of the song to class.
- Journal assignment: Analyze the lyrics using the same criteria you used for poetry. Note the use of refrain or repetition.
- In class listen to songs, and compare some of the common elements of songs.
- Evaluate or critique at least two songs. Your critique will appear in the local newspaper.
- As a class rank the songs in order of preference. Your ratings will appear in the campus newspaper; therefore, justify your top three choices.
- Read Charlie Daniels' "*The Devil Went Down to Georgia.*"
- Listen to Daniels' recording. Compare the story and the song.

Suggestions: Luther, "*A Mighty Fortress Is Our God*"
Stones, "*Sympathy for the Devil*"

Activities for Art

- Find paintings or pictures of sculptures with the devil or the Fall or the temptation of Christ. Consult art books for medieval and Renaissance art. Look up artists such as Michelangelo, Bosch, Brughel, Goya, Blake, etc. Bring one painting to class.
- Bring National Geographic Dec. 1989 issue on the Sistine Chapel: A Renaissance for Michelangelo," 688-713.
- Journal response: Describe the painting. Decide on an order for the description: left to right or significant details. Describe the painting in such graphic detail that someone reading your description would be able to recognize the painting or drawing. Don't give your paper a title. You will be expected to read your essay in class and classmates will guess which picture you've described. (Consult G & C 528-533 on Descriptive Writing.)
- Visit a local art museum.
- Select a painting at the museum to critique.

Activities on Opera: Shaffer's *Amadeus*

- Read *Amadeus.*
- See video of *Amadeus* in class. (Teacher may need parental permission since the movie is rated R. Or if permission cannot be gained, groups of students could watch at home.)
- In class play "The Magic Flute" and other selections by Mozart.
- Analyze Mozart as a musical genius. (A student may want to research Mozart and report on him.)
- Compare Mozart and Salieri, both their musical ability and their personalities.
- Argue: Is there a difference in raw talent and technical skill? Relate this discussion to various talents, including athletics.
- Discuss sanity, genius, and insanity in *Amadeus.*
- Define opera. Define black opera.
- Give several possible interpretations of the masked figure.
- Find another selection by Mozart (or another classical composer) or an aria from an opera to bring to class.
- Writing assignment: Respond to or critique your selection. Imagine you are a music critic whose critique will be published in the local newspaper.
- Attend an opera or symphony with your classmates.

Culminating Activities

- With your classmates publish a booklet with book reviews, movie critiques, drawings or paintings, poems. Choose an editor, illustrator, copy editor, typists, etc.
- Display art in the classroom - both original and published.
- Set up a music center with Top Ten (based on selections your classmates brought to class), classical choices, original lyrics.
- Write an essay in which you compare/contrast three selections from this unit. Decide on a thesis. Use parenthetical documentation for references to the selections.

- Write an original play on modern temptations.
- Choose a director, stage manager, set designer, costume designer, actors, technical crew.
- produce the play on video tape.

Home Learning Activities

- Search your home for paintings, books, and recordings about the devil, temptations, or themes related to the unit.
- Watch MTV and identify symbols of evil or temptations in rock videos.
- Interview your parents about temptations in their lives when they were teenagers.
- Interview your pastor, priest, rabbi, or counselor about the attitude toward sin or disobedience in your faith. You may have a more compelling question.
- Listen to an opera.
- Attend a cultural event with your parents: opera, symphony, play, museum.
- Attend a worship service which you do not usually attend. Go with a friend.
- Interview a friend from a different faith or denomination.

EVALUATION

- Present the play for another class and/or for parents.
- Invite other classes to an Open House.
- Have guests complete a questionnaire evaluating the activities.
- Written response #1: Write a one-page evaluation of the unit. Which selections would you definitely include for next year? Which would you delete? State your reasons.
- Written response #2: What is the greatest temptation you face? How do you intend to avoid that temptation?

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Bill Cosby. "Adam and Eve."

A HOOK ON WHICH TO HANG IT

(Discovering Relationships Through Satire)

Valerie Westmoreland

INTRODUCTION

The following unit was designed to develop the concept of relationships as illustrated by an integrated study of literature. Since all art, including literature, is a product of the social, political and economic environment from which it springs, it cannot be studied without examining that environment. There is no better way to present this idea of relationships than to examine the art of satire.

The choice of satire as a medium for illustrating relationships is appropriate for several reasons. First, as an artist's expression of what he sees as the weaknesses in his society, satire is a direct reflection of a particular environment. Secondly, by comparing examples of satire, students may also discover some universal truths about human existence. This progression from the specific to the more general (concrete to abstract) lends itself to the development of higher order thinking skills. Thirdly, satire takes several literary forms (i.e. oral, poetic, fiction, journalism), allowing for some differentiation in presentation and learning styles. And lastly, as both a verbal and visual art form, satire integrates the studies of language, creative arts, and social studies.

Both the general concept of relationships, and the more specific theme as illustrated by satire, have relevance for classroom students. Research tells us that students retain knowledge better if it can somehow be classified and stored away for later recall and application. By allowing students to discover patterns and connections (i.e. literature as a reflection of society) they can assimilate and synthesize this knowledge - find "a hook on which to hang it!"

This unit holds particular significance for gifted students. Not only does the concept of relationships provide a method for them to "hang" a diverse quantity of information, it promotes the abstract thinking skills with which gifted students process information at a more accelerated rate than the average student. In specific, this unit capitalizes on their unique abilities to understand and appreciate the subtle humor found in satire. As future leaders of our society, gifted students can examine specific examples of satire as models of social reform. And finally, producing their own satire may become a coping skill for handling the stresses of heightened senses of social consciousness. (See Appendix 1)

This unit is designed to develop Competency Goal #2 in the North Carolina Standard Course of Study for Communication Skills: "The learner will use language for the acquisition, interpretation, and application of information." It specifically implements Objective 2.2: "The learner will analyze, synthesize, and organize information and discover related ideas, concepts, or generalizations." (See APPENDIX 2) This unit is also designed to adhere to the principles outlined in North Carolina's Curriculum Framework for Gifted Education.

GENERAL GOALS

Goals and objectives for this unit have been classified as to the levels of cognitive domain they represent. This classification is from Bloom's Taxonomy of Educational Objectives. Because this unit is designed for gifted students, emphasis is placed on the higher levels of thinking skills in the taxonomy. (See Appendix 3)

After completing this unit on satire, students will:

- be knowledgeable about specific periods of American and/or British history with regard to social, political and economic environment. (Comprehension)
- search for several meanings and nuances when analyzing new material or exploring new situations. (Application)
- understand the concept of cause and effect relationships as illustrated by literature as a reflection of society. (Analysis)
- recognize patterns in social, political and economic events as history tends to repeat itself. (Synthesis)
- formulate their own opinions about current social issues. (Synthesis)
- appreciate satire as an instrument of social criticism and social reform. (Evaluation)
- discover some universal human weaknesses as portrayed throughout satirical literature. (Evaluation)
- develop some sense of who they are and what link in the chain of history they can be (Evaluation)

SPECIFIC OBJECTIVES

Upon completion of this unit students will have demonstrated their ability to:

- define satire and other related terms (e.g. parody, irony, genre, simile, metaphor, exaggeration, hyperbole, tone). (Knowledge)
- distinquish between satirical and non-satirical writing. (Analysis)
- identify satire in the media (newspaper, television, radio). (Analysis)
- Make inferences about a society from a satirical work. (Analysis)
- create original satirical works (verbal and/or visual). (Synthesis)
- express verbal satire visually; interpret visual satire verbally. (Synthesis)

- appraise the effects of a satirical work on its society. (Evaluation)

- compare and contrast a piece of historical satire to a similar current social issue. (Evaluation)

ACTIVITIES

Activities for this unit have been classified as to the curriculum area(s) modified for gifted instruction. This classification is taken from June Maker's Curriculum Development for the Gifted (see Appendix 4). These suggested activities implement the goals of North Carolina's Curriculum Framework for Gifted Education.

+ Introductory Activities

- Brainstorm as a class the worst current problems facing the United States. Then identify particular people (or groups of people) who are either causes of or solutions to these problems. These will be written on the board as later topics for original satire (A:1, A:2, D:1)

- After discussion of what satire is, peruse collected newspapers and magazines for examples of pictorial satire (political, editorial cartoons). Begin a bulletin board with their discoveries to which they will add throughout the unit. (A:1, A:2, B:3)

- Begin a resource center of satirical examples collected at home. This center might include books, magazines, newspapers, movies, artwork, etc. It will eventually include students' original satirical works. This resource center will be available to the students throughout the unit. (B:3, C:4)

+Developmental Activities

British Literature

All literary selections have been taken from the sources listed in Appendix 5. The books marked (*) are state adopted classroom texts.

- Examine William Hogarth's etchings, "Beer Street" and "Gin Lane". Compare the details and infer Hogarth's message about eighteenth century London. Then choose a topic for comparison in today's culture (e.g. cocaine vs. marijuana). (C:1, D:3)

- Read in class Alfred Lord Tennyson's "The Charge of the Light Brigade" and determine based on the poet's tone and his era, whether or not this poem is satirical. (B:4)

- Compare Huxley's Brave New World and Orwell's 1984 as future visions of society, based on the satirical criticisms of the times in which they write. (B:1)

- Analyze the use of pigs as central characters in Orwell's Animal Farm rather than dogs, cats, horses, etc. (B:4)

- Identify James Barrie's purpose in making the butler the true leader in The Admirable Crichton with regard to the British peer system. (A:1)

- Compare George Gordon, Lord Byron's Don Juan to an epic (e.g. Beowulf, Odyssey, etc.) to understand why the poet called the poem an "Epic Satire". (A:2)

- Read William Blake's "The Chimney-Sweeper". Substitute a child from today's society in a similar situation (e.g. a homeless child, a child from Harlem, a child from Appalachia). (C:1)

- Robert Burns wrote "Holy Willie's Prayer" as a commentary on Calvinism and the self-righteous William Fisher. Who might we substitute for Willie today (e.g. Jim Bakker, Jimmy Swaggart)? Would we find Willie on a pilgrimage to Canterbury? (B:1, C:1)

- Read Jonathan Swift's "A Modest Proposal". At what point do you realize the essay is satirical? Write down the line and form small groups based on your choices. Justify your group's choice of lines. (B:6)

- Swift chose Gulliver as a traveler in strange lands to satirize England. If you were satirizing America, who would you choose as the observer (e.g. a Martian, a frozen prehistoric man)? Explain your choice. (B:2, B:4)

- Using Alexander Pope's :The Rape of the Lock" as a blueprint, satirize a seemingly trivial incident in this class, this school, your home, your church, etc. (C:4)

- Use specific references from Joseph Addison's and Richard Steele's The Tatler and The Spectator to support the following statement: "Literature should be a sugar-coated pill of wisdom." (A:1)

- Compare the journalistic style of Addison and Steele to that of contemporary journalists. Whose is more subtle? Which takes more literary talent? (A:6)

- In Sir John Suckling's "The Constant Lover", who is being ironic, the poet or the speaker in the poem? What does this say about the Cavalier Poets of the day? (B:3)

- Examine the use of tone in Marc Antony's speech to his countrymen regarding the honorable intentions of Brutus in Shakespeare's Julius Caesar. (B:4)

- What first indicates to you that Shakespeare's Sonnet 130 is satirical? Why would he satirize his own style? Draw a picture of this mistress as described by Shakespeare. (A:2)

- Find a couple in a comic strip to parallel the characters in "Get Up and Bar the Door". What does this Middle Age folk ballad have in common with Pope's "The Rape of the Lock"? (A:2)

- The General Prologue of Geoffrey Chaucer's Cantebury Tales is rich with satire. Choose one of the pilgrims and describe the manner of satire with which Chaucer develops him/her (understatement, exaggeration, tone, etc.). Draw that character. (B:1)

- Pretend you are going on a pilgrimage. Where would you go? Why? Who might your traveling companions be? What tale would you tell? (D:4)

- Would you consider Jane Austen and/or her character Elizabeth Bennet in Pride and Prejudice the first feminists? What matrimonial traditions would you choose to satirize today? (C:1)

- Can Robert Browning's "My Last Duchess" be considered a satirical work when it is written about another culture in a time other than the poet's? Are there universal human follies within this poem? Is it humorous? (A:2)

- Identify several colloquial expressions which exemplify the theme of A. E. Housman's "When I Was One-and-Twenty" (e.g. seeing is believing, experience: the great teacher, talking to a brick wall). List some other "truths" a young person might have to discover on his/her own. (C:1)

- Read chapter 2 of Charles Dickens' Hard Times, "Murdering the Innocents". Compare Thomas Gradgrind's educational philosophy to that of today's educators. Have we progressed? Write a sample dialogue of student/teacher in a similar situation today. (C:1)

- Although Oscar Wilde's "The Importance of Being Earnest" is a satire of Victorian morality and convention, are there any universally human actions or inactions it addresses? Write a drama or a short story about an experience in your own life when you might have told a white lie and been caught. (D:4)

- Compare Bernard Shaw's "Pygmalion" to Wilde's "The Importance of Being Earnest". Are the false values the plays satirize the same? Why is the upper class generally the subject of satire? (B:4)

- After reading Lewis Carroll's Through the Looking Glass, evaluate the effectiveness of using a child's fairy tale to satirize society. Would the message reach those for whom it is meant? (B:4)

- Discuss the irony in "Ozymandius" by Percy Bysshe Shelley. Decide what kind of monument you would like to see erected in your memory; what it would say; where it would be. Would you rather be sculpted, or be the sculptor?! (D:1)

AMERICAN LITERATURE

- Read selections from Benjamin Franklin's Autobiography. Literary analysts tell us that this was not written "tongue-in-cheek". What does this tell us about Franklin as a man, and about our country for which he was a decision-maker? (B:1)

- After reading Washington Irving's "The Devil and Tom Walker", select the references which are satirical comments of that time (e.g. the Puritans) and those which are more universal in subject matter. (A:1)

- Washington Irving's The Sketch Book of Geoffrey Crayon, Gent. illustrates the "step-child" attitude Europe (particularly England) had towards the new country. Note the tone and the exaggerations specifically. Does this feeling pervade American literature? How did it shape our art? politics? economics? (A:2)

- Identify the various techniques Mark Twain uses to satirize his society (e.g. exaggeration, tone). Cite specific examples from his works. (B:4)

- Compare the change in Twain's tone and theme from the early days which produced Life on the Mississippi and Huckleberry Finn and later when he wrote A Connecticut Yankee in King Arthur's Court, Pudd'nhead Wilson, and "The Man That Corrupted Hadleyburg". What changes in his life (personal and historical) might have caused this change? (B:4)

- Read Twain's "The War Prayer". What would the reaction be if this prayer were prayed in your church? at a Fourth of July parade? at the tomb of the unknown soldier? at the Vietnam War Memorial? at a VA hospital? (B:2)

- Compare Stephen Crane's "War Is Kind" to Twain's "The War Prayer". Is war inevitable because of man's nature, or is it the result of specific social, economic or political pressures? What would these authors say? (A:2)

- Summarize the characters in Bret Harte's "The Outcasts of Poker Flat". What makes this Old West story a satire? Is there anything humorous in this story? (B:1)

- Read E. A. Robinson's "Richard Cory", "Miniver Cheevy" and "Mr. Flood's Party". Do you agree with Robert Frost's statement about Robinson that his "outer seriousness" was balanced by an "inner humor"? (B:4)

- Read Ezra Pound's "L'Art 1910". Is this praise or satire of Modern Art? How do you know? Write your own description of Modern Art. (C:4)

- From the specific references made by e. e. cummings in "pity this busy monster, manunkind", what kind of world would the poet prefer? (B:4)

- After reading and discussing W. H. Auden's "The Unknown Citizen", point out several ways in which the government and other organizations dehumanize us (e.g. computerized mailing lists). Would anyone be able to answer the questions at the end of the poem about you? How would they know? (C:1)

- Read E. B. White's "letter" to Henry David Thoreau, "Walden (June 1939)". Who is the author satirizing, Thoreau or modern man? How do you know (e.g. tone, metaphor, etc.)? (B:4)

- Illustrate the following comic devices with lines from S. J. Perelman's "Insert Flap 'A' and Throw Away": exaggeration, absurdity, sarcasm, mock-seriousness and unexpected wording. (A:1)

- Infer John Dos Passos' opinion of Henry Ford from "Tin Lizzie". Select another "great American of our time" and write a satirical essay based on biographical facts (e.g. Lee Iaccoca, Ted Kennedy). (A:2)

GENERAL ACTIVITIES

- Invite a caricaturist to come to the school to draw portraits of faculty and staff for a school newspaper or yearbook, perhaps instructing interested students in his satirical art. (A:3)

- Take a field trip or invite an impressionist to the class, particularly one who specializes in political humor. Encourage students to attempt some impressions of local personalities, maybe even classmates. (D:6)

- After discussing films such as "Airplane" and "Hot Shots" write a movie plot for another film satirizing today's world or parodying another film satirizing today's world or parodying another film. (A:3)

-Invite an editorial journalist, hopefully one who writes satire for a local or regional newspaper, to come hold a workshop for students. (D:3)

+ Culminating Activities

- As small groups produce plays or puppet shows satirizing America today. Some will write, some act and some create costumes and scenery. Perform these for peers and teachers. (A:3, B:5, B:6, C:1, C:4, D:6)

- Work together as a class to publish a school newspaper whose editorials, cartoons, special interest columns and letters to the editor satirize current school problems and situations (e.g. lunchroom food, freshmen, graduation speakers, etc.). Students can choose their areas of contribution. (A:2, B:1, B:5, B:6, C:1, C:2, C:4, D:1)

- Individually select an original satirical work(s) produced during the unit to present to the class. (B:2, B:4, B:5, C:1, C:2, C:3, C:4, D:4)

APPENDICES:

Appendix 1 - Developing A sense of Humor

Appendix 2 - Communication Skills

Appendix 3 - Cognitive Domain

Appendix 4 - Areas for Curriculum Modification

Appendix 5 - Resources

APPENDIX 1

DEVELOPING A SENSE OF HUMOR
...Send In The Clowns

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INTRODUCTION

"We who laugh - last!" A sense of humor, while universally acknowledged as as one of the most desirable human characteristics, is lacking in many persons. This is regrettable since the use of humor is one of the most effective ways to satisfy three basic needs: Self-Esteem, Security, and Pleasure.

SELF-ESTEEM: Recognizing our imperfections and the danger of taking ourselves too seriously, we can learn to laugh at ourselves. Humor is a way for us to accept ourselves as we really are.

SECURITY (Don Quixote Syndrome): Our need for security and order is threatened when we sense that something is distorted and not what it seems to be (incongruent) - such as pomp, hypocrisy, conceit, and contradictions - and we expose it (or attack it) in socially acceptable ways, e.g., satire, irony, parody, caricature, hyperbole, puns. By "setting things straight", and, thus, bringing order out of paradox, humor relieves tension and helps us relax. We seem to enjoy and gain some comic relief when "the bubble is burst." Laughter may be our way of saying, "You didn't fool me" or "You got what you deserved" or a vicarious way to put persons with unacceptable behavior "in their place." As a form of self-acceptance, and as a "social corrective," humor, then, is an important coping technique - our "defense against the world." The relationship between order and humor may also be observed in the fact that it is the unexpected that is amusing, e.g., Mr. T in a tu-tu, a bald Howard Cosell, wordplay. (A joke is not funny if we know the punch line!)

PLEASURE: Humor helps us to make "lemonade out of life's lemons" and, thus, makes life more tolerable.

If humor is so prized, why is it in short supply? Many persons are taught that "life is no laughing matter" (Protestant Ethic) and, therefore, laughter is wrong - or they are too short-sighted to recognize that the use of humor makes us less vulnerable - not more so. Others, tragically, may recognize the validity of humor but are too up-tight to be able to use it.

HOW IT CAN BE DEVELOPED

Guidelines: Peter and Dana in The Laughter Description suggest eight guidelines for the development of a sense of humor:

1. Adopt an attitude of playfulness. This does not mean that you will do outrageous things, but that your mind is open to uncensored, iconoclastic, silly, or outrageous thoughts.
2. Think funny. See the funny side or flip side of every situation. Select and refine your outrageous thoughts that best expose our conceits, pomposities, and incongruities.
3. Laugh at the incongruities in situations involving yourself and others.
4. Only laugh with others for what they do rather than for what they are, unless you are assured that they can laugh at themselves for what they are. In laughing with others about their incongruities, see them as mirrors in which your own weaknesses, idiosyncrasies, and conceits are reflected.
5. Laugh at yourself, not in derision, but with objectivity and acceptance of self.
6. Take yourself lightly. Take your job and your responsibilities to yourself and others seriously. You will discover that this will make life's anxieties and burdens lighter.
7. Make others laugh. By creating happiness for others, you will experience a special joy of accomplishment that only a lively, generous sense of humor can bring.
8. Realize that a sense of humor is deeper than laughter and more satisfactory than comedy, and delivers greater rewards than merely being entertaining. A sense of humor sees the fun in everyday experiences. It is more important to have fun than to be funny.

DEVELOPMENTAL ACTIVITIES: Individuals who desire to develop a better sense of humor can approach the task in three separate but connected ways: 1) Acquire a new perspective of themselves, 2) Gain a better understanding of the art of humor, 3) Practice thinking funny.

UNDERSTANDING SELF: An important characteristic of maturity and the integrated/authentic personality is the ability to recognize our limitations - and learning to accept them by being able to laugh at them.

Recall Embarrassing Moments, Foibles, Faux Pas, Snafus, Bloopers: How did you respond when you: lost your bathing suit in the swimming pool; walked into the wrong bathroom or into a glass door; showed up for a dinner engagement a day late; asked someone "When is the baby due?" and she says "I'm not pregnant!"; were singing or talking vigorously to yourself and realized you were being observed; in the presence of a VIP you realized that your zipper was down or that you had a split in your clothing in a very awkward location; couldn't remember a close friend's name when introducing her; started to pay the restaurant check and realized you had no money; missed the chair; stepped in it; stomach growled; sang the wrong note, unsuccessfully attempted to skate/ski...

Idiosyncrasies: List them. Imagine how you might "roast" yourself.

Positive Self-Image: List your positive traits, successes, blessings, enjoyable/humorous experiences, etc. and carry this ever-expanding list with you as a reminder that you're okay.

UNDERSTANDING HUMOR:

Collections: Begin a variety of collections: jokes, "kids say the darnest things", cartoons, bumper stickers, limericks, puns, riddles, good literary examples of satire, irony, caricature, parody (note the extensive use of word play!)

Comparing Styles: Compare and contrast different comedians, cartoonists, and humorists, e.g., Mark Twain, Will Rogers, Art Buchwald, Erma Bombeck.

Universality: Attempt to identify timeless characteristics and cross-cultural similarities of humor, e.g., exaggerated stereotypes, incongruities.

PRACTICE THINKING FUNNY:

Imagination: Develop the skill to observe and/or create paradoxes/ incongruities, e.g., pious bigots, a conceited colleague-nude, a local bully-emaciated and toothless, a flat-chested Dolly Parton, a boring meeting-that begins to swing in unusual ways, a toothless Jimmy Carter, a pregnant man, Brooke Shielde-with no eyebrows, your go-go dancing mother.

Were You There: Rewrite historical events, altering the circumstances and persons involved, e.g., Japanese drop rotten eggs at Pearl Harbor, Steve Martin/Joan Rivers elected President.

Rewriting Aphroisms: Merrill Harmin (Argus Communications) suggests the practice of rewriting familiar statements: You can lead a horse to water but the real trick is to get him to lie on his back and float; Show me a home where the buffalo roam and I'll show you a house with a messy kitchen.

Practical Jokes: Plan some wild and crazy practical jokes on your friends (or enemies) - even if you don't do them.

Stop, Look and Listen: Take the time to become more observant of the "fun" things all around us, e.g., carefree children or pups at play, persons walking through the mall, persons trying to be something they are not, the human characteristics of animals and the animal characteristics (scratching of humans, barnyard sounds, the way persons laugh...

Relax: Develop the ability to relax, e.g., breathing exercises, meditation - and take the time to listen to silence or music.

Have You Heard the One: Develop the habit of memorizing and telling one new joke a day/week.

Wordplay: Develop the skill of creating wordplay, e.g., limericks and puns.

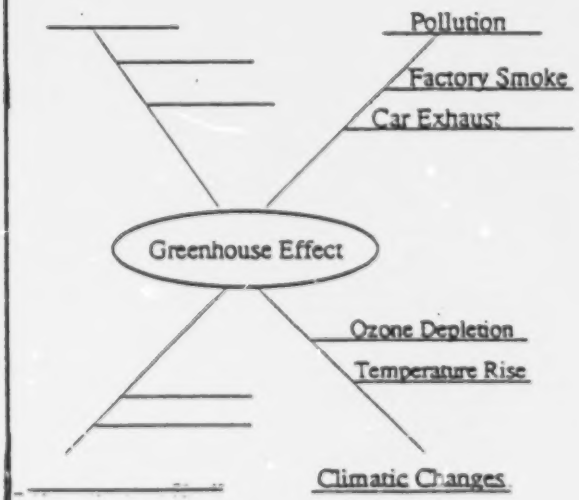
Associations: Identify one or more persons with a good sense of humor. Cultivate their friendship and association.

ADDITIONAL THOUGHTS

1. God gave us imaginations to compensate for what we aren't, and a sense of humor to console us for what we are.
2. "In humor there is truth."

COMMUNICATION SKILLS

Competency Goal 2: The learner will use language for the acquisition, interpretation, and application of information.

OBJECTIVE	IMPLICATIONS FOR LEARNING
2.2 **The learner will analyze, synthesize, and organize information and discover related ideas, concepts, or generalizations.**	**Grades 6-8**
Focus:	Use a Spider Map as an aid in dealing with abstract concepts in content areas and literature. In constructing this map, students answer three questions: What is the central idea? What are its attributes? What are its functions? The map below illustrates how the concept might be visually represented.
• Select, reject, and reconcile information and ideas. • Condense, combine, and order information. • Create an organizational framework for retaining information. • Form generalizations based on new information. • Compare information and ideas. • Analyze the literary and design elements of information and ideas.	 (Jones, Pierce, and Hunter, 1989) Note how traits of the main characters contribute to the plot or theme of a selection by completing in small groups the Comparison Guide for Recognizing Character Traits. Consider the following questions:

COGNITIVE DOMAIN

Outline of the Taxonomy of Educational Objectives in the Cognitive Domain

DESCRIPTION OF THE MAJOR CATEGORIES IN THE COGNITIVE DOMAIN	ILLUSTRATIVE GENERAL INSTRUCTIONAL OBJECTIVES	ILLUSTRATIVE BEHAVIORAL TERMS FOR STATING SPECIFIC LEARNING OUTCOMES
KNOWLEDGE. Knowledge is defined as the remembering of previously learned material; insight and intuition.	Knows common terms. Knows specific facts. Knows methods and procedures. Knows basic concepts.	Defines, Describes, Identifies, Labels, Lists, Matches, Names, Outlines, Reproduces, Selects, States.
COMPREHENSION. Comprehension is defined as the ability to grasp the meaning of materials. This learning outcome goes one step beyond the simple remembering of materials and represents the lowest level of understanding.	Understands facts and principles. Interprets charts and graphs. Translates verbal material to mathematical formulas. Estimates future consequences implied in data. Justifies methods and procedures.	Converts, Defines, Distinguishes, Estimates, Explains, Extends, Generalizes, Gives Examples, Infers, Paraphrases, Predicts, Rewrites, Summarizes.
APPLICATION. Application refers to the ability to use learned materials in new and concrete situations. This area requires a higher level of understanding than those under comprehension.	Applies concepts and principles to new situations. Applies laws and theories to practical situations. Solves mathematical problems. Constructs charts and graphs.	Changes, Computes, Demonstrates, Discovers, Manipulates, Modifies, Operates, Predicts, Prepares, Produces, Relates, Shows, Solves, Uses.
ANALYSIS. Analysis refers to the ability to break down material into its component parts so that its organizational structure may be understood. This area requires an understanding of both the content and the structural forms of the materials.	Recognizes unstated assumptions. Recognizes logical fallacies in reasoning. Distinguishes between facts and inferences. Evaluates the relevancy of data. Analyzes the organizational structure of a work (art, music, writing).	Breaks Down, Diagrams, Differentiates, Discriminates, Distinguishes, Identifies, Illustrates, Infers, Outlines, Points Out, Relates, Selects, Separates, Subdivides.
SYNTHESIS. Synthesis refers to the ability to put parts together to form a new whole with major emphasis on the formulation of new patterns or structures.	Produces a well organized theme. Gives a well organized speech. Writes a creative short story (or poem or music). Proposes a plan for an experiment. Integrates learning from different areas into a plan for solving a problem. Formulates a new scheme for classifying objects (or events or ideas).	Categorizes, Combines, Compiles, Composes, Creates, Devises, Designs, Explains, Generates, Modifies, Organizes, Plans, Rearranges, Reconstructs, Relates, Reorganizes, Revises, Rewrites, Summarizes, Tells, Writes.
EVALUATION. Evaluation is concerned with the ability to judge the value of material for a given purpose.	Judges the logical consistency of written material. Judges the adequacy with which conclusions are supported by data. Judges the value of a work (art, music, writing) by use of internal or external criteria.	Appraises, Compares, Concludes, Contrasts, Criticizes, Describes, Discriminates, Explains, Justifies, Interprets, Relates, Summarizes, Supports.

(Bloom, 1956)

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AREAS FOR CURRICULUM MODIFICATION

As set forth by June Maker in Curriculum Development for the Gifted (1982), qualitatively differentiated programs modify or adjust the content, process, product, and learning environment in ways that build on and extend the special characteristics of gifted students.

CONTENT - *what we teach* - should quickly move beyond the basics in order to spend more time on the abstract, complex, and varied. It should be presented in a way which achieves economy, illustrates the organization and methods of inquiry of a discipline,and includes a study of well-known producers, performers, and innovators.

PROCESSES - *the way we teach and the way students interact with material* - should include those which develop higher-level thought; allow for open-endedness, discovery, and freedom of choice; encourage group interaction and proof of reasoning; and provide variety in kind and pacing.

PRODUCTS - *ideas, projects, papers, presentations, or any results of student interaction with content* - should involve transformations or original thinking, and should involve real problems presented to real audiences.

LEARNING ENVIRONMENT - *both physical and psychological* - should be student-centered, open, accepting, and complex. It should encourage independence and allow for high, purposeful mobility both inside and outside the classroom.

CONTENT MODIFICATIONS

A. CONTENT - ideas, concepts, descriptive information, and facts presented to the student in a variety of forms

1. **Abstractness** - The main focus of discussions, presentations, materials, and study should be on concepts and generalizations that transfer within and across disciplines. Facts and concrete information are used as examples or illustrations of the abstract ideas.

2. Complexity - The abstract ideas presented should be as complex as possible, as determined by the number and complexity of concepts involved, the number and complexity of relationships between concepts, and the number and diversity of disciplines that must be understood to comprehend the idea.

3. Variety - Variety means enrichment, including ideas and content areas not taught in the regular curriculum.

4. Organization and Economy - Because knowledge is increasing and changing rapidly and students' time in school is limited, every learning experience should be the most valuable possible. Economy requires organization of content around key concepts or ideas to facilitate transfer of learning, memory, and understanding of abstract concepts and generalizations.

5. Study of People - Gifted students need to study creative and productive individuals to help them deal with their own talents and possible successes.

6. Study of Methods - Gifted students should study the methods of inquiry used by scholars in different disciplines and should practice using these methods, thereby learning a variety of techniques.

PROCESS MODIFICATIONS

B. PROCESS - The presentation of material, the teaching of methods, the learning activities, the questions asked, and the thinking processes

1. Higher Levels of Thinking - Methods should stress more than acquisition of information. Students should apply information to new situations, use it to develop new ideas, evaluate its appropriateness, and use it to develop new products.

2. Open-Endedness - Activities should include a greater percentage of open activities -- those for which there is no single right answer and which stimulate further thinking and investigation.

3. Discovery - Activities should include a greater percentage of situations in which students use inductive reasoning to discover patterns, ideas, and underlying principles.

4. Evidence of Reasoning - Students should be asked to express not only their conclusions but the reasoning that led to them.

5. Freedom of Choice - Students' interest in learning can be increased by giving them, when possible, freedom to choose what to investigate and how to study.

6. Group Interaction Activities and Simulations - Structured group activities and simulations help students develop social and leadership skills. These should include peer evaluation, self-evaluation, work in small groups, and following set procedures.

7. Pacing and Variety - Presenting new material rapidly and using a variety of methods maintain students' interest and accommodate different learning styles.

PRODUCT MODIFICATIONS

C. PRODUCT - The results of student interaction with content resembling, for academically gifted students, those developed by professionals in the discipline being studied

1. Real Problems - Products developed by gifted students should address problems that are real to them.

2. Real Audiences - To the extent possible, products developed by gifted students should be addressed to real audiences (i.e., scientific community, city council, governmental agency, etc.) or to a simulated audience of other students.

3. Evaluation - Products of gifted students should be evaluated by appropriate audiences, including simulated audiences of peers. Self-evaluation should also be encouraged.

4. Transformation - Products should represent original work or the transformation of existing data rather than summaries of other people's conclusions.

LEARNING ENVIRONMENT MODIFICATIONS

D. LEARNING ENVIRONMENT - The physical setting and psychological climate in which learning takes place

1. Student-Centered versus Teacher-Centered - The environment should focus on student ideas rather than teacher ideas and should emphasize student discussion rather than teacher talk.

2. Independence versus Dependence - The environment should encourage student initiative, having students solve their own problems rather than having the teacher solve all the problems.

3. Open versus Closed - The physical environment should be open to permit new people, materials, and things to enter. The psychological environment shouldpermit new ideas, exploratory discussions, and the freedom to change direction to meet new situations.

4. Accepting versus Judging - The environment should be one in which attempts are made to understand students' ideas, evaluation is timed to occur at the appropriate stage of problem-solving, and ideas are evaluated rather than judged.

5. Complex versus Simple - The physical environment should include a variety of materials, references, books, and other elements. The psychological environment should include challenging tasks, complex ideas, and sophisticated methods.

6. High Mobility versus Low Mobility - The environment must allow movement in and out of the classroom; different grouping arrangements; and access to different environments, materials, and equipment.

Appendix 5 - Resources

*Adventures in American Literature, Harcourt Brace Jovanovich.

*Adventures in English Literature, Harcourt Brace Jovanovich.

*American Literature, McDougal, Littell Literature.

*English Literature, McDougal, Littell Literature.

English Literature, A College Anthology, Macmillan Company.

Familiar Quotations, John Bartlett.

Major Writers of America, Harcourt Brace Jovanovich.

Teaching Language and Literature, Harcourt Brace Jovanovich, Inc.

* - State-adopted classroom texts

CONFLICT: THE 1960'S IN THE 1990'S

By Brian F. Barnes

The purpose of this unit is to help illustrate how conflict during a certain time period influences the values, behaviors, and attitudes of the present and future. The events in time, as well as how these events build upon each other, enable people to understand the effects occurrences have on our ives. Conflict is a major theme in history that has massive effects on all people in some degree. In the 1990's we are living some of these "effects" from time past, such as the 1960's. The values, behaviors, and attitudes today were partly formed from the conflict of the late 1960's. As with any revolutionizing events, we must build upon our mistakes as well as our accomplishments. Therefore, viewing conflict and its relationship to future values, behaviors and attitudes, we will likely be able to instill a better understanding of our lives and times.

Conflict is an important theme for 11th graders in U. S. history to understand. By studying conflict and how it relates to the present and future, we can better enhance and enrich our knowledge of life even with the positive and/or negative effects it has on values, behaviors and attitudes. Students of history must remember that history is a discipline centered upon many themes. Whether during times of peace or revolution and war, economic prosperity or ruin, isolationism or involvement, we will always be influenced by our past. Take, for instance, the 20th century. What occurred in the early 1900's had an effect on World War I (1914-1919), and World War I had lasting effects on the Great Depression (1929-1941). The depression exerted its effects on World War II (1939-1941) which, in turn, helped to shape subsequent events. The events of the 1960's are no exception. These years were years of drastic change in our country. In contrast to the decade of the 1950's, the 1960's were years of great unrest and upheavel. The desire for change was legion. Changes fought for or fought against in the 1960's are still present in the 1990's.

As 11th grade students study this unit, they will gain important insights into how one time period in history will determine events in the future. In addition, students will have a better appreciation of how these events influenced family generations before them and will continue to exert an influence on future generations.

It is especially important for gifted students to study this unit because as leaders of tomorrow they can take these wel-documented events of the late 1960's and shape the future from them. Gifted students are "change agents." By having them take on roles as "risk-takers," our nation's future may be improved. With the ability to comprehend themes and ideas in an accelerated mode, these students can realize their importance in our society. Their roles in dealing with the revolutionizing eents of the past will enable them to better understand the need to either"assimilate or accommodate" to controversial and revolutionary events of the years to come. We are products of the past. These students may be able to come to a better realization that events of the present set some basis for the thought processes of the future. This is vitally important to their role as "risk-takers." They must be able to tie themes such as conflict to the events that shape our thought processes today and tomorrow. Although conflict can Be very threatening and disturbing, it will affect our children and our children's children.

OBJECTIVES

At the concusion of this study students will be able to:

- relate some of today's occurrences to some of the events of the late 1960's;
- appreciate their parents' adolescent years;
- realize the importance of being "rask-takers"/"change agents" of the future;
- understand how events, whether good or bad, of the past affect events of today;
- conclude that conflict usually brings about change;
- assess the significance of the conflicts that characterized the late 1960's
- compare/contrast events of yesterday and today;
- explain their feelings and emotions in relation to controversial issues.

GENERALIZATIONS

- The late 1960's were a time of great conflict mainly because of a breakdown in communication both between government and the people and parents and children.
- Conflict influences behavior, values and attitudes.
- The events of the late 1960's have made an especially important impact on economic, political and social changes during the years since.
- The events of the late 1960's ushered in the belief by children (teenagers) that they desire rights and freedom.
- Students learn a lot about themselves and their parents through the study of the past.
- People tend to be products of the past.
- History builds upon itself.
- The events and changes of the late 1960's were events that students' parents possibly experienced. Their chance of learning from your parents' experiences and appreciating these experiences are especially great at this time.
- Every event has its effect; every effect has its cause.
- The events of the late 1960's threatened the feeling of security and safety provided during the 1950's.

- People tend to resist change if the person's security and/or safety is threatened.

- Isolation from events, whether good or bad, affects and influences the future.

ACTIVITIES *

Introductory Activities

- show the tape OUR CENTURY: 1960'S (10)

- brainstorm whether or not parents are in touch with today's society (10.4)

- send survey to parents asking genral questions about events of the late 1960's (10.4)

- bring in parents and resource people who were teenagers or active participants in events of the 1960's to talk, generally, about these events (10)

- listen to a Joan Baez, (Crosby, Stills, and Nash), Simon and Garfunkel song (10.3) (10.4) (10.5)

Developmental Activities

- analyze some major literary figures who wrote about 1960's events

- compare TV shows of the 1960's, such as LEAVE IT TO BEAVER, FATHER KNOWS BEST, ALL IN THE FAMILY, DICK VAN DYKE SHOW, MR. ED, THE MONKEYS, etc., to current shows, such as GROWING PAINS, FULL HOUSE, WHO'S THE BOSS? etc. (10.1.1) (A3) (B3)

- produce a collage/puzzle of events of the late 1960's from the use of magazines or other articles/resources (10.4) (C2) (D1)

- view political cartoons of the late 1960's and discuss their impact (10.5.1) (10.5.2) (10.5.3) (A1) (B 3 & 4) (C1) (D4)

- compare/contrast automobile styles of the late 1960's to today's models (10.1.1) (B3)

- compare/contrast house/building designs and decorations, along with household equipment (e.g., TV and refrigerator), to today (10.1.1) (10.2.1) (10.2.3) (B3)

- compare/contrast TV commercials and newspaper/magazine advertisements of the 1960's to today's forms of selling products (10.1.1) (10.2.1) (10.2.3) (A3) (B2)

* The codes following each activity denote competency goals, objectives, and/or sample measures from the N. C. Standard Course of Study, along with the content, process, product and learning environment modifications contained in June Maker's Areas for Curriculum Modification.

- brainstorm possible differences in key issues from the 1968 presidential election to the issues today (10.5) (A1) (C1) (D4)

- write a persuasive essay entitled: "_____ is the most important innovation of the last half century in terms of its influence on our behavior" (10.1.3) (A1) (A2) (B2) (D1) (D4)

- produce a timeline of television programs vitally influential since the 1960's (10.1.2) (C2)

- construct a bulletin board/poster illustrating the changes in origin and numbers of immigrants from the 1960's to today (10.2.2) (10.4.2) (A1) (B3) (C2) (D6)

- construct a chart for the major religious grous of the late 1960's illustrating their numbers, followers, and responses to events of the time; compare to today's responses to issues (10.2.2) (10.4.1) (B5) (C1) (D6)

- divide the class into six groups having them develop a product to illustrate how their assigned topic was important to the suburbanization of American society; topics include: 1- shopping centers, 2- drive-in movies, 3- television, 4- the baby boom, 5- federal government support for highway construction, and 6- cars. (10.1.1) (10.2.1) (10.2.3) (B6) (D6)

- write a description of your personal political platform, using at least three different planks from the 1968 presidential election (10.5) (B4) (D4)

- "show-an-tell" items your parents/grandparents feel symbolize the 1960's (10.1.1) (10.2.1) (D1)

- evaluate changes in school curriculum since the late 1960's

- compare prices of the late 1960's to today and relate the prices to minimum wage (e.g., minimum wage in 1969 was $1.60) (10.2.3) (A4)

- brainstorm provocative questions that your students want to know about their parents in the 1960's to be asked at home. (A1) (A5) (B3) (D1) (D4)

- examine how your local community has physically changed since the 1960's; use resource persons from your local historical society to review pictures and maps of your local community since the 1960's (10.2.1) (10.2.2) (10.2.3) (10.4)

- have each student write a monologue, poem, letter, or role play one of the following:

    - a 90 year old woman living near Woodstock in 1969

    - a 19 year-old male heading to Woodstock for the concert

    - a 22 year-old soldier whose friend was just shot and killed by Viet Cong in Vietnam

- a 33 year-old soldier in Vietnam who just witnessed a 13 year-old Vietnamese girl being shot and killed

- a 25 year-old who has just viewed police breaking up a Civil Rights march

- a 46 year-old who has just come upon a massive Civil Rights civil disobedience demonstration where demonstrators are vandalizing area businesses

- a Republican who is active in community affairs in the late 1960's

- a Democrat who is active in community affairs in the late 1960's. (10.4.3) (A5) (B1) (D1) (D4)

- interview a grandparent, focusing on the changes (if any) of the child's (student's parents') values or behaviors or attitudes during the 1960's (10.4) (A5) (D1)

- identify the changes that occurred in the following areas during the 1960's: leisure time, television, women and work, transportation, etc. (10.1.1) (10.2.1) (10.2.2) (10.2.3) (B4)

- draw a map of an economically progressive section of your community on an opaque projector - compare to a drawing you made of the section in the late 1960's (10.2.1) (10.2.2) (10.2.3) (C1) (D6)

- discuss with your parents their and your ideas about "cruising' and "hanging out" (A5) (B5) (D1) (D4)

- cruise around your community in a 1960's model car (B5) (D1)

- research jokes (satires) of events of the late 1960's and their implications (B2)

- research/brainstorm why people felt uncomfortable with the government's role in Vietnam (10.5) (C1)

- get information fro the Veterans Administration pertaining to Vietnam and its Veterans (810 Vermont Ave., N.W., Washington, D C) (A6)

- produce a poster/bulletin board of weapons used by each of the armed forces during the Vietnam conflict; incorporate research/information on the physical and emotional effect each weapon had o soldiers and citizens (10.1.1) (B4) (D6)

- design signs protesting or defending America's involvement in Vietnam (A1) (B3) (D1) (D6)

- write a persuasive essay entitled: "Vietnam Was A Conflict, Not A War" (C1) (D1) (4)

- research America's treatment of Vietnamese/Americans during the Vietnam confict; compare it to Japanese/America treatment during World War II (10.4.2) (B5)

- write and deliver a speech on the justification of dissatisfaction with the Vietnamese conflict (10.5) (D1) (D4)

- interview a Vietnamese veteran and report interesting points with the class (B5)

- compare the differences/similarities between the movies HAMBURGER HILL, FULL METAL JACKET, PLATOON, and GOOD MORNING VIETNAM. (10.1.1) (B3) (D1)

- draw a large map of the Vietnam conflict area: label important cities, battles, and sites (c2) (D1) (D6)

- listen to artist's songs: artists who were present at Woodstock (e.g, Joan Baez, Jimi Hendrix, Crosby, Stills, and Nash, etc.) (10.4) (B4)

- compare 1960's usic videos to today's music videos through VH1 and MTV (10.1.1) (B3) (B4)

- view the tape WOODSTOCK and discuss the details necessary for the preparation of Woodstock i 1969 (A5)

- listen to Jimi Hendrix rendiditon of the NATIONAL ANTHEM and write an essay on your personal feelings of the style (B1) (D1) (D4)

- listen to the song PROUD MARY and write a synopsis of the lyrics (A2) (D4)

- explore the pros and cons of the legalization of drugs (C1) (D1) (D4)

- use a drug expert/health department drug specialist as a resource person to discuss physical, emotional, and mental effects of drugs on one's body; discuss drugs of the late 1960's (A1)

- brainstorm stereotypical traits of a hippie/"Flower Child" and copare to today's hippie/"GRANOLA" (10.4) (A1) (A5) (D4)

- imagine yourself as a "Flower Child" by dressing up, talking, etc. like one (10.4) (A3) (D1)

- fashion some articles of clothing to the 1960's style (10.1.1) (A3) (D6)

- produce a poster/bulletin board of sexually transmitted diseases; tie in statistics of diseases to post-Woodstock (C1) (D6)

- review the play O'CALCUTTA or HAIR (with parental consent) (10.4) (B5)

- research an artist present at Woodstock; focus on the reason for the person's discontent (10.5) (A1) (B1)

- research Woodstock (N.Y.) today (B5)

- brainstorm reasons of importance for America's involvement in the Space Race (10.5.3) (A1) (B1)

- get information fro NASA: historical information, "Firsts", etc., (400 Maryland Ave., S.W., Washington, D.C.) (10.2) (B5)

- compare Soviet space technology to America's space technology in the 1960's (10.1.1) (A1)

- design and explain thoughts of future space stations (10.5.3) (A1) (B1) (C1) (D1)

- get packages of space food from NASA

- research details of required equipment important to space exploration (e.g., rockets, fuel, food, suits, etc.) (10.1.1) (A2)

- enroll in Space Camp (Huntsville, Alabama) (A6)

- invite a couple of local resource people who were involved in the Civil Rights movement (10.2.2) (10.3) (10.4) (10.5.2) (A5)

- compare Civil Rights advocates such as Martin Luther King to today's advocates such as Jesse Jackson (10.3.1) (A5)

- construct a web chart on an important Civil Rights movement event (10.3.2) (A2) (D6)

- brainstorm the cultural enhancements minority groups have brought forth since the 1960's (10.2.2) (10.3.3) (A1) (B1) (D1) (D4)

- compare minority music (Jazz, Soul, Spirituals, etc.) of the 1960's to today's music (Rap, etc.) (10.1.1) (10.2.2) (10.3.2) (A3)

- get information from your local law enforcement agency pertaining to legal protest marching in your community (10.3) (B3)

- research the KKK's and NAACP's role in the Civil Rights Movement (10.3) (10.4) (A1 (B1)

- analyze Civil Rights marches and songs such as <u>WE SHALL OVERCOME</u> (10.3) (10.4) (B2)

- research crime statistics to discover if criminal actions are discriminatory in your community (10.2.1) (10.2.3) (10.3.3) (10.5.2) (B3)

- clip out discriminatory articles from newspapers or magazines; post them and discuss the implications (10.3.3) (10.4) (10.5.2) (B3) (D6)

- compare the riots of the late 1960's (centering around rascism) to the L.A. riots in 1992 (10.2.1) (10.2.3) (10.3) (10.5) (A1) (B1)

- segregate the classroom on an arbitrary trait such as eye color or hair color for a week (10.3) (10.4) (A2) (C1) (D5)

- visit a church of a minority group with a friend (10.2.2) (10.3) (10.4) (A3)

- write speeches o the justification or dissatisfaction of the Civil Rights movement (10.3.3) (A1) (B1)

- interview elderly minority resource people for personal experiences during the Civil Rights movement (10.3.1) (10.4) (10.5) (A5)

- research other important Civil Rights advocates besides Martin Luther King (10.3.1) (A.5)

CULMINATING ACTIVITIES

- produce a 20 minute skit/sticom of life in the 1960's (C2) (C3)

- compose a song or musical score, using styles of the 1960's (C4)

- write a poem, short story, coic book, etc, of a made-up character of the 1960's (C4)

- generate debate between parents and children (students) about outcomes of 1960's events (C1) (C2)

- draw two political cartoons of 1960's events in today's view (C4)(C1)

- produce a magazine using information/data compiled by students; have students come up with a "catchy" title and cover page (C2) (C3) (C4)

- reproduce two common items of the 1960's into two new commercials/advertisements (C2) (C3) (C4)

- establish a "1960's Day" or "Week" at your school; do the same for other time periods as well (C2) (C3) (C4)

- establish a "1960's Appreciation Display" for yur local mall (C2) (C3) (C4)

- coordinate a "1960's Appreciatio Night" through your local radio station (C2) (C3) (C4)

- produce resources/displays to be exhibited in your local arts facility/school office (C2) (C3) (C4)

- produce a common item desired by most everyone (e.g., key chain, pencil, etc.) using the late 1960's as a theme (C2) (C3) (C4)

- produce a phamplet celebrating the upcoming 25th anniversaries of late 1960's events (c2) (C3) (C4)

- present a report to your local school board on the theme of conflict in relation to change (C2)

- produce a timeline for the late 1960's (C2)

- design a computer program having a character traverse through events of the late 1960's (C1) (C2) (C3) (C4)

- allow your students to design questions from information of the late 1960's that will be icorporated into an evaluation/test (C1) (C2)

Provocative Open Ended questions

Miscellaneous

- How do you react to the following statement by president Ronald Reagan: "Government is not the solution to our problem; government is the problem"?

- Is the U. S. Government too democratic?

- What does it take to appreciate someone else's values and attitudes?

- How would life be different if TV didn't exist?

- How have feelings about immigration changed in the U. S. since the 1960's?

Vietnam Conflict

- Why did the American Government find it necessary to get involved i Vietnam?

- Does a U. S. President have the right to send troops to a war without the consent of Congress? Should the President have that power?

- Are protestors against war unpatriotic?

- Are demonstrations against a war justified? Are police actions against demonstrators justified?

- How do you feel about draft dodging, flag burning, and sedition against government? Is there a difference between these? What punishment should be handed down to violators?

- Why was President Richard Nixon determined to bring troops out of Vietnam? What did he see that President L. B. Johnson didn't see?

- What would happen if. . . we had dropped a surprise bomb (atomic bomb) on North Vietnam?

- How would you feel if there were American POW's still alive in Vietnam?

- How should we feel about Vietnam today?

- What is the outcome of Vietnam on American society?

Woodstock

- Why were Woodstockers there?

- Was free and open sex and drug use justified at Woodstock?

- If you were the organizer of Woodstock II, what rules and regulations (if any) would you impose? Why?

- Would free and open sex have been different if condoms had been readily available in 1969?

- Why did so many hippies drive Volkswagon Vans?

- What would be different if Woodstock should occur today?

- Who would you expect to see at Woodstock II? Why?

- Would you allow your child (in the future) to go to a rock concert?

- Would you allow your child to be a "Granola"?

- How would you describe the sexual revolution today?

- How would you encourage other students to be careful of possible "immoralities" such as those that happened at Woodstock?

- What are the implications/outcomes of Woodstock?

Space Race

- Who owns space?

- What lies out there in space that entices us so much?

- How can the Americans and Russians work together in space technology? Should we work together?

- Should the space program be continued at its present expense?
- What good is a space station going to give us?
- What has been the major impact of the space race?

Civil Rights Movement

- Where do we see discrimination today?
- What would be the focus of a civil rights movement today?
- What are the pros and cons of affirmative action?
- Shold the federal government get more involved in racial issues today?
- What steps need to be taken in order to solve some racial issues?
- Why is cross discrimination so controversial?
- Should there be a law against the organization of the KKK? NAACP?
- What type of actions should those unhappy with minority standings take today: civil disobedience, violence, etc.?
- How would you/neighbors react if someone from a minority group moved into your neighborhood?
- How would your city/town be different if a minority person was mayor?
- What do colleges such a Johnson C. Smith, N. C. A & T, etc., mean to blacks today?
- How would Civil Rights advocates feel about "Choice" (magnet) schools today?
- What would Martin Luther King and other advocates of Civil Rights think about things today?
- What is the major impact of the Civil Rights Movement?

RESOURCES

Textbook: TRIUMPH OF THE AMERICAN NATION

Supplementary Textbook: AMERICAN DREAM

Tape: OUT CENTURY: 1960

Music: records of Joan Baez, Jimi Hendrix, Crosby, Stills, ane Nash, Simon and Garfunkel, Peter, Paul, and Mary, etc.

Resource persons

Television programs: Wonder Years, All In The Family, etc.

Supplementary reading:

Vietnam War: Forgotten Legacy
Story of Vietnam: Background Book for Young People (Hal Dareff, 1966)
Haight Street: The Aftermath of a Dream (U.S. News & World Report, Erica Goode, page 10, July 13, 1992)
Tet Offensive
"I Have A Dream" Speech by Martin Luther King
What YOU Should Know About Vietnam (Associated Press, 1968)
What Should We Tell Our Children About Vietnam (American Heritage, May-June 1988; page 55-77)

TO THINE OWN SELF BE TRUE

Mary Lou West

INTRODUCTION

Students today face the same pressures to conform that men and women have confronted from the beginning of time when Adam conformed to Eve's wishes and ate the apple. The Puritans came to America for freedom to exercise their religion, yet they treated harshly anyone who did not conform to their beliefs. America was founded on the idea that all men were created equal, yet over eighty-four years passed before slavery was abolished, and women had to wait until 1920 before gaining the right to vote.

The success of a society that is by, for, and of the people will depend in part on the ability of the people to have strong moral convictions and to live by those convictions. Our country needs more courageous people. A means to this end is to teach our students how to clarify their own value systems. They need to be able to formulate the differences between good and bad moral behavior. Character analyses can be used as a springboard for the students to analyze their own value systems and to clarify what they would do in situations similar to those faced by the characters studied in literature class. They also need to understand the importance of following their own sound moral convictions. The intention of these lessons is to make the students more aware that they are responsible for their actions, that they do have some amount of control over their lives, and that life will be more fulfilling if they are true to their values.

This unit is designed for eleventh grade academically gifted students studying American literature. One characteristic of gifted students is their devotion to causes they believe in. Therefore, a unit about being true to oneself is appropriate. American literature abounds with convictions in a society hostile to those ideas. Novels appropriate to this study are The Scarlet Letter and The Adventures of Huckleberry Finn.

While pursuing the theme of being true to oneself, the students will also be developing fundamental skills that they will need to build an understanding of the basic structure of literature. They will learn the facts necessary to understand concepts, and they will use these facts and concepts to learn to clarify their own values.

OBJECTIVES

After studying this unit the student will:

- Understand the structure of characterization by
  - Distinguishing between external and internal conflict
  - Distinguishing between flat and round characters
  - Distinguishing between static and dynamic characters
  - Explaining why a character changes or does not change

- Identifying the methods the authors use to reveal characterization.

- Understand the authors' uses of satire to ridicule established American institutions.

- Understand the uses of irony and give examples.

- Understand the theme and apply it to daily life

- Understand the use of symbols.

- Understand the importances of setting in the novel.

- Recognize foreshadowing and learn to use it in reading critically.

- Review other literary devices such as paradox, simile, metaphor, and parallelism.

- Build vocabularies based on the language used in the novels. (The vocabulary words studied in this unit come from the Reader's Guide for The Scarlet Letter and The Adventures of Huckleberry Finn published by the Amsco Literature Program. The words were selected by Amsco because they are important in the story and they are useful in general reading and writing.)

- Develop insight into what makes people behave as they do by understanding the special problems of youth as well as the more universal ones of mankind.

- Understand the process of value-clarification as exemplified in the novel and transfer this process to his/her own value system.

- Become aware of the problems existing in our society because people either do not feel they are in control of their own lives or have not formed and do not follow solid moral convictions.

ACTIVITIES

+ Introductory Activities

- Bring to class several posters, tee-shirts, and bumper stickers with slogans that represent values. Examples of messages might be:

  (1) You're no bunny until some bunny loves you;
  (2) The one who ends up with the most toys wins;
  (3) Now that I have given up hope, I feel much better;
  (4) Save the whales;
  (5) Save the whales; they make us look thin;
  (6) Black by demand.

  Discuss the messages and the convictions behind them. Have the students bring in more slogans. Discuss the values implied by the slogans.

- Today people wear tee-shirts or display posters or bumper stickers to advertise their beliefs. In the early sixteen hundreds the Puritans often branded offenders or made them wear letters on their clothing that told the world they were sinners. Some wore T's for thievery; others wore A's for adultery. The theories behind this were that sins should be punished and that sinners would be more able to return to righteous ways if they were not harboring secret sins.

- Have each student create his/her own badge of shame. He/she will wear this badge to class during the study of this unit. It may be a C for cheating, an L for lying, etc. Have the students keep a journal of how they handle their shame. Is their shame secret? Are they wearing the badge of the sin that shames them the most? The students will discuss the effects of the journal with the teacher as the unit progresses. Since it may contain sins hidden in the hearts of the students, the teacher will not read the journals.

- View the movie Dead Poet's Society and discuss the values represented and the problems the students had with those values.

- Bring to class several newspaper or magazine articles or tapes of news broadcasts that discuss cheating. Topics might include teachers who cheat on state testing to bring up the scores of their students, people involved in the savings and loan scandal, or students cheating in class. Discuss the values involved.

+ Develpmental Activities

- Read The Scarlet Letter by Nathaniel Hawthorne and The Adventures of Huckleberry Finn by Mark Twain and outline the major events in each novel.

- Read another American novel. At the end of this unit present the novel to the class. Analyze the major characters and explain the moral dilemmas presented in the novel.

- Keep a journal to record reactions to wearing a badge of shame (introductory activity). In the journal describe the shame the badge symbolizes. Tell the journal about any sins worse than the one represented by the badge. Discuss why some sins remain hidden. Record how sin affects lives. (Since these journals are very personal, the teacher will not read them. At the end of the unit each student will have a conference with the teacher to evaluate the use of the journal.

- Become familiar with the vocabulary words in the reader's guide sections of the novels. Be prepared to be tested over their meanings at the end of the unit.

- Write two paragraphs in which you describe the societies in which Huck and Hester live. In what ways do the societies shape the lives of the characters of the novels. Write a paragraph describing the society in which you live. Write another paragraph telling how that society is influencing you.

- After reading Chapter VII discuss why Hawthorne devoted a whole chapter to descriptions of Governor Bellingham's mansion. How does Governor Bellingham's life style differ from the simple life style preached by the Puritans? On the board make a

list of his worldly possessions and a list of his personal qualities that could be described as Puritanical.

Role play here. Have one student be Governor Bellingham and another be a dissenter such as Anne Hutchinson. Have her question him about his values.

- Write a value such as honesty on the board. Write several examples of honesty. Are there limitations on being honest? Do other values conflict with honesty? Repeat using other values. Put the students in small groups and have them work through this exercise with a value that is causing them personal problems. Compare their plights with Governor Bellingham's.

- In The Scarlet Letter the symbol, the red A, is a key to the theme. Brainstorm to suggest several meanings for the "A" (e.g., adultery, able, angel, apostle, Arthur, agony, atrophy, accessory, etc.). What color is Hester's A? Find descriptions of it and read them to the class. Are there other A's? What color are they? Find and read descriptions of them.

- Read Chapters XVI, XVII, and XVIII in The Scarlet Letter. Discuss Hawthorne's use of sunshine and shadows. Write a short paper (one to two pages) explaining how sunshine and shadows are used as symbols.

- Discuss the river and the scaffold as places for value clarification. Huck keeps returning to the river searching for peace, and Arthur Dimmesdale returns to the scaffold twice, each time hoping to rid himself of guilt. Are the river and the scaffold symbols? Of what?

- Miss Watson tries to teach Huck to be a Christian, yet she not only owns a slave, but she is also willing to sell him because she can make a good profit. Explain how her willingness to sell Jim is ironic? What is wrong with her value-clarification here?

  Read Chapters XVII and XVIII. Do you see any irony in professed beliefs of the Grangerfords and their actions. Write a brief description on the church scene and describe the irony in it.

  Find other examples of irony. (Students might mention Jim's thinking of stealing his own children, or the men at the Phelps plantation promising not to hit or curse Jim. There are many, many examples available.)

- Read Chapter XIII in The Scarlet Letter. How do we learn about Hester? (Hawthorne directly tells us what she thinks and why she thinks that way.)

  Read Chapters XVI and XVIII. What do we learn about Huck? How do we learn it? How do we learn about Chillingworth? Dimmesdale? Jim? Aunt Sally? Compare the methods used by Hawthorne and Twain to reveal the main characters.

- How do you learn about people? Do you judge people by what they do and say or by what other people say about them?

- Choose one character, and in a well organized paper, describe him/her as he/she first appeared in the novel, explain the forces of change, and then describe the changed person.

- In the first half of The Scarlet Letter the main concern of Roger Chillingworth is to identify the father of Pearl. What proof does Chillingworth find? List the clues that lead the reader and Roger Chillngworth to know that Arthur Dimmesdale is the father. How does Chillingworth change after he is certain that Arthur Dimmesdale is the father? Write a short paper tracing the fall of Chillingworth. How would he have benefitted from value-clarification?

- Both Hawthorne and Twain make statements about religion in their novels. React to the following passages:

  - "Ben Rogers said he couldn't get out much, only Sundays, and so he wanted to begin next Sunday; but all the boys said it would be wicked to do it on Sunday, and that settled the thing.

  - "It was a close place. I took it up, and held it in my hand. I was a-trembling, because I'd got to decide, forever, betwixt two things, and I knowed it. I studied a minute, sort of holding my breath, and then says to myself: "All right, then, I'll go to hell" -- and tore it up.

  - "Had there been a Papist among the crowd of Puritans, he might have seen in this beautiful woman, so picturesque in her attire and mien, and with the infant at her bosom, an object to remind him of the image of Divine Maternity. . . "

    Cite other passages which reveal Hawthorne's and Twain's attitudes toward religion.

- Twain makes several references to Moses. In what ways is Huck like Moses? Would Moses make a good role model for Huck? Why?

- Write a position paper. Brainstorm possible topics. Divide into small groups to discuss your ideas. Possible theses might be:

  - Roger Chillingworth is the worst sinner in The Scarlet Letter.

  - Secret sin destroys Arthur Dimmesdale.

  - Twain criticizes traditional religion in The Adventures of Huckleberry Finn.

- Express your ideas clearly and concisely, revise it making sure the paper is organized in a logical manner, proofread it checking grammar, and then write the final copy.

- Select passages from The Scarlet Letter and The Adventures of Huckleberry Finn. Notice some of the elements of style.

  - Are most of the sentences simple, compound, complex, or compound-complex?

- How long are the sentences? (Number of words)

- Are there many prepositional or verbal phrases/
- Are there parallel constructions?

- Do the passages contain strong images?

- Is there much dialogue?

- Rewrite a scene from The Scarlet Letter using Twain's style. One idea would be to rewrite the second scaffold scene, telling it from Hester's point of view in an informal way.

- Rewrite a scene from The Adventures of Huckleberry Finn using Hawthorne's style. An interesting passage to transform would be the one in which Huck tries to write a letter to Miss Watson but decides instead to "go to hell."

- In your American literature textbooks review the definitions of simile, metaphor, and personification. Both The Scarlet Letter and The Adventures of Huckleberry Finn are rich in imagery. Find examples of similes, metaphors, and personficiation in the novels.

- A paradox is a statement or observation that is self-contradictory. Find examples of paradox in the novels.

- Read "The Custom House." Discuss Hawthorne's use of satire.

+ Ideas for Discussion

- Find and read passages that describe Huck and Jim traveling down the river (e.g. the first part of Chapter XIX). Then find passages that bring parts of civilization to the river (e.g. the end of Chapter XVI and the end of Chapter XIX). What happens when civilization comes to the innocence of nature?

  Is it easier for you to live up to your values when you are alone? Do your friends determine your actions? In small groups discuss problems of being true to your moral convictions in the corruption of society.

- Read Chapter XI in The Scarlet Letter. Discuss the problems Arthur Dimmesdale is having with value-clarification in this chapter. How has the Puritan society shaped his values?

- In small groups discuss the problems of identifying and doing what is right. Why do some people have more difficulty doing what is right? Why was Hester able to live with a clear conscience? Was she confined by the Puritan beliefs? Why was Huck able to say that he would "go to hell" and save Jim? Do you have beliefs that are stronger than the controls of society?

- What are some of the moral blots on our society? How have the rules of society changed in the last thirty years? Is it harder for young adults to live moral lives now? What are the most difficult problems faced by young adults today?

- Consider the Sherburn-Boggs incident in Chapter XXI in The Adventures of Huckleberry Finn. Why does Sherburn get away with murder? What is Twain telling us about standing up for what we believe in?

- Read in Chapter XX the incident in which the king pretends to be a former pirate turned missionary. What values are important to the people of Parkville? How do those value determine their actions? Have you ever behaved the same as the people of Parkville?

- Both Huck and Hester could detach themselves from their cultures. They both had an internal locus of control; in other words they did not care what other people thought. On the other hand, Arthur Dimmesdale was more concerned with what other people thought of him. Which is the healthier attitude? Are you like Huck and Hester, or are you like Dimmesdale? Explain.

- How does Huck clarify his values concerning slavery? Read passages that show that Huck is changing his ideas about slavery. What are Tom Sawyer's view of slavery? Contrast Huck's view and Tom's view. Do customs or laws affect your beliefs and actions? How?

+ Related Readings from American Literature Textbook

- Read the poems from Edgar Lee Master's Spoon River Anthology that are in your American literature textbook. Discuss how the details of each epitaph make the person come alive. Why did the author include those particular details? Do they represent the values of those people? Write an epitaph following the style of Masters for Hester, Dimmesdale, and Chillingworth. Decide what message about life the epitaph should convey. Use free verse and try to capture the essence of that person's life.

- Read and discuss "The Road Not Taken" by Robert Frost. Hester and Huck took "the road not taken." How did that make all the difference in their lives? Why is it sometimes hard to be different? Have you ever taken the unknown or different path? What were the results?

- Read the section in your American literature textbook from "Self-Reliance" by Ralph Waldo Emerson that begins "Trust thyself . . ." Discuss the theme of the passage. Emerson believed that people should strive to be individuals and follow their visions and ideals. Would Emerson describe Hester as a truly self-reliant person? How would he view Huck, Jim, Tom, Chillingworth, Pearl, and Dimmesdale? Support your answers with concrete examples from the book.

- In the American literature textbook read "Where I Lived and What I Lived For" from Walden by Henry David Thoreau. Explain the following lines: "I wanted to live deep and suck out all the marrow of life." "I had been a rich man without any damages to my poverty." "A man is rich in proportion to the number of things which he can afford to

let alone." If Thoreau had been married, do you think his lifestyle would have been different? Why? Compare Huck to Thoreau.

- Read the poem "We Wear the Mask" by Paul Dunbar. It is in most American literature textbooks. Relate it to the characters in the novels. Who wears the masks? Why? What do the masks represent? Do you wear a mask? What would happen if you removed it?

- Read "Think As I Think" by Stephen Crane

Think As I Think

"Think as I think," said a man
"Or you are abominably wicked,
You are a toad."

And after I had thought of it,
I said, "I will, then, be a toad."

Which characters in The Scarlet Letter and The Adventures of Huckleberry Finn chose to be toads? Are you a toad? Notice how humor helps in serious situations.

+ Activities Relating to Science

Both Hawthorne and Twain were writing as the Industrial Revolution began to sweep over the nation. Read selections from their writings that deal with the impact of science (e.g. "The Celestial Railroad," "Rapacinni's Daughter," and "The Birthmark" by Nathaniel Hawthorne and A Connecticut Yankee in King Arthur's Court by Mark Twain. What are Twain and Hawthorne saying about the moral responsibility of science in these works?

+ Activities Relating to Social Studies

Using a modern map of Boston (Rand McNally) as a source, locate King's Chapel on the map of Boston in the 1640's. Since Hawthorne says that the burial place is next to King's Chapel, use it as a reference point to locate as many places as you can that are described in the novel (e.g. the burial ground, the jail, the market place, and Governor Bellingham's mansion).

Using a map of the Mississippi River area trace Huck's journey down the river. Remember St. Petersburg is really Hannibal. Locate Hannibal, the site of the Grangerford feud, Cairo, the town where the Wilkes lives, and the Phelps plantation.

+ Problem Finding Activity

Brainstorm for a problem caused by a person's or a society's lack of committment to a set of values. What can be done to alleviate the problem? Do something concrete to help. Keep a journal of your attempts. You will report your efforts to the class in a short oral report. (The

students should define their own problems such as lack of recycling, homelessness, drunk drivers, drugs, AIDS or cheating.)

+ Home Learning Activities

  - Discuss the problems of being a teenager with your parents. Tell them the moral dilemma you face, and ask them about the problems they faced as teenagers and ask them about the moral problems they face today.

  - Discuss some of the moral dilemma in the news. Should parents be consulted when a teenage girl seeks an abortion? Should parents be willing to be on call when Johnny goes to a party so they can pick him up if he gets too drunk to drive home?

  - Watch a movie with other members of your family. Discuss the values presented in the movie with your family. While discussing the movie, try to clarify your personal values.

  - When visiting someone else's room, notice the posters. What do they tell you about that person?

  - Read graffiti. How does graffiti differ from one place to another? What do the messages reveal about our values? What type of graffiti would have been written in Hester's day? In Huck's time?

+ Culminating Activity

  - Put on a play of The Scarlet Letter or The Adventures of Huckleberry Finn. Divide into small groups. Each group will be responsible for preparing two or three episodes of The Scarlet Letter or The Adventures of Huckleberry Finn for a dramatic presentation. The purpose of this exercise is for the students to use their knowledge of the basic elements of a novel to prepare a dramatic presentation of the novel. The students need to select what they consider to be the major scenes. Eight to ten scenes will suffice. The students will go through the following steps:

    - Analyzing and identifying essential elements for the excerpts.

    - Determining auditory stimuli (music, sound effects).

    - Selecting costumes.

    - Writing the script.

    - Designing sets.

    - Producing the play.

    - Taping the production.

- Present your problem finding activity to the class. Report the problem – the causes and the consequences; then report what you did or are doing to help alleviate the problem.

- Present the novel read independently. Describe the characters. What moral dilemmas did they face? How did they clarify their values. What forces caused them to change? Did they solve their problems?

- Present tee-shirt, bumper sticker, or poster with a slogan designed to teach or present a value. These have been originally designed by the students.

EVALUATION

(The short term assignments in this unit will be evaluated as they are completed.)

- Students should be given a pretest and a postest on oral dilemmas. These tests will be evaluated to measure the students' growth in moral development from the pretest to the postest.

- Students should be given a pretest and a postest to measure any growth in their ability to read critically.

- Students should be given an objective test on The Scarlet Letter and The Adventures of Huckleberry Finn.

MATERIALS USED

(Since American literature textbooks cover the same materials, most any will have the poems and essays used in this unit.)

Adventures in American Literature: Teacher's Resource Book. Chicago: Harcourt Brace Jovanovich.

Bartlett, John. Familiar Quotations. Boston: Little, Brown and Company

Hawthorne, Nathaniel. The Scarlet Letter and Readers' Guide. New York: Amsco School Publication, Inc.

Twain, Mark. The Adventures of Huckleberry Finn with Readers' Guide. New York: Amsco School Publication, Inc.

RECOMMENDED READINGS ON VALUE CLARIFICATION

Fraenkel, Jack R. How to Teach Values: An Analytic Approach. Englewood Cliff, New Jersey: Prentice Hall, Inc, 1977.

Hall, Robert T. Moral Education: A Handbook for Teachers. Minneapolis, Minnesota: Winston Press, 1979.

Harmin, Merrill, Howard Kirschenbaum, and Sidney B. Simon. Clarifying Values Through Subject Matter. Minneapolis, Minnesota: Winston Press, 1973.

Hawley, Robert C. Value Exploration Through Role-Playing. Amherst, Massachusetts: ERA Press Education Research Associates, 1974.

Hersh, Richard H., John P. Miller, and Glen D. Fiedling. Models of Moral Education: An Appraisal. New York: Longman, Inc., 1980.

IT'S ALL IN THE FAMILY

Beth L. Haunton

INTRODUCTION

Purpose - Since the advent of television, we have been exposed to a new medium of information that has shaped our thoughts about the American family. Television has brought role models into a greater number of times than newspapers and films could reach. Beginning with families such as the Cleavers in "Leave It to Beaver" and the Andersons in "Father Knows Best," American perceptions of who made up a traditional family and how its members interacted were confirmed. Each week our electronic models faced another problem and each week we learned more about family roles from their mistakes and solutions. As we have grown older, the times have changed and so have the TV families. Now, shows with less-than-traditional models, such as "Kate and Allie" and "The Crosby Show," make up a prominent part of our viewing staple. These changes in the family can also be seen throughout the course of American literature, though perhaps less dramatically than in the forty years of television's dynamic tenure.

In this unit we will identify and compare various roles of the family as seen in American literature; relate these roles to past and present roles of the family as found in readings, films and class discussions; and appraise the future roles of the American family and its members. We will also explore the question: Have family roles changed or have the types of problems that families face changed?

Importance - Although a return to traditional American values and the championship of the family is a frequent political and social rallying point, the attention has not altered human behavior. The "traditional" family (father, mother, children and attached role stereotypes) is being challenged by rising divorce rates, postponement or rejection of marriage, a steady rise in single-parent families and an increase of mothers entering the work force. Some social scientists believe the nuclear family will continue its statistical decline or perhaps even become a minority of family types. A more realistic view, however, is that the American family, in the traditional sense, will always thrive but do so along side these increasingly common modified versions.

Since the establishment of the United States, families have played important roles in the building of American history. Changes in the family unit in areas such as marriage norms, size, and living arrangements reflect broader issues in society. With economic, political and social trends come adaptations to the family's way of life. With each generation of challenges, the family has had to rework its definition to suit the time.

These redefined situations have been important subjects in American literature. Our literature has always reflected society and its happenings. Family life, as seen in our literature, mirrors the strains of a changing family structure, as well as patterns of values and ideology in our society. With the family, social history and literature run parallel. By studying the family in literature and our culture, we will learn the history of perhaps our most important and influential interpersonal group. Through this observation, student eyes will open not just to the family, but to the world in which it is such a crucial factor. The study will

also help students to interpret future social developments as they unfold, thus enhancing their abilities to recognize and evaluate important topics. This will increase their effectiveness in career and personal life.

The examination of the family and its role in American literature is important because our students need to be able to recognize these changing roles and the evolution of them. After examining these roles, students will be better able to understand their own family roles and why these roles have been assumed. Students need to be able to look at their families objectively and be comfortable with their conclusions about their roles.

Appropriateness - Gifted students are often the opinion shapers and policy makers of tomorrow. In today's changing society these students, in particular, must understand the past and present roles of the family in order to be better able to confront the future. These students, in addition to assuming the roles of leaders in various fields, will be making decisions concerning when and if they will marry, when and if they will have children, and how they will put together a family. They will be the ones who are best suited to understand just what is going on. They will be the ones to shape the American family of the twenty-first century.

Target group - This unit will work well with juniors during their study of American literature. The unit was planned with activities for gifted students, but it can be adapted for use with a heterogeneous group. The activities marked with an asterisk are especially designed for gifted students. Teachers are encouraged to modify any of the activities to suit their own needs and students. Each section lists more activities and pieces of literature than could be studied in a normal 2-6 week unit; you will want to select the works and activities that best suit your needs.

ACTIVITIES

+ Introductory Activities

  - On a scrap sheet of paper, have students "brainstorm' on the topic - Ten traits of a healthy family. When they have finished, have the students share their ideas. You can even "brainstorm' on the board as a group.

  - View an episode of one of the following old TV shows - "Father Knows Best," Leave It to Beaver," or "Ozzy and Harriet." After viewing, discuss why these families were considered model families. Do these families meet the requirements/traits compiled before viewing? Why/why not? Do these types of families exist today? (*Note to teacher - continue the discussion in this manner getting students to begin thinking about the various roles families play and the various roles each member plays.

+ Developmental Activities

  - Keep a diary/journal of family events. Begin on the day of the study.

  - Devise a time line to present the ways families have progressed since the landing at Plymouth. Be sure to include the major roles of the members.

- Present your family to the class in some way other than the traditional report. Create a song, poem, film, painting or whatever you wish.

- Put your family in a cartoon. Create your own or borrow characters from present strips. Create the dialogue using an episode from your family. You may want to look at a few popular cartoons such as "Family Circus," "Hi and Lois," or "Peanuts."

- Describe in an essay a special custom or tradition in your family. Tell when you celebrate this tradition, who takes part in it, how you prepare for it, and other details which make for interesting reading.

- Write an autobiography. Before/during the writing process interview three to five family members to get your data.

- You are the local paper's family columnist. Write your column for this week's special "Focus on the family" insert.

- Design a pictorial directory and history of your family. Organize family photographs in chronological order.

- Find where relatives have migrated. Color code (Mom's side one color, Dad's side another) on a map of the U.S. (and world if necessary).

- In three well-developed essays, examine the following topics: "Who I was;" "Who I am;" and "Who I will be."

- Create and design a family emblem and motto. (These can be done on fabric after the initial design is created and be sewn together for a class quilt.) Put your Crest and motto on a sweatshirt and wear it to class for the final day of the study. If no class time is available for painting/sewing, have an artists' workshop after school.

- Explore the role of the Southern family in one of the following current novels... Raney by Clyde Edgerton; Family Linen or Oral History by Lee Smith; A Southern Family Gail Godwin; Home Fires Burning by Robert Inman; or another of your choice.

- Your life is a soap opera! Create a script for a half-hour soap opera based on your knowledge of family life today.

- Analyze familiar nursery rhymes and fairy tales. What roles are played by the characters? What types of family models did you read about as a child? Did you realize that fairy tales had non-traditional families? What about the stereotypes (e.g., the wicked step-mother in Cinderella? Other titles: "The Old Woman in the Shoe," "Hansel and Gretel," "Snow White," "Jack and the Beanstalk," and others you remember.

- After reading and discussing Whittier's "Snow-Bound," write a modern version of the poem illustrating how a severe snowstorm (or other natural disaster) affects a

family in a large metropolitan area in present day America. Your composition may be written in prose or verse and can be serious or humorous.

- Keep a log of your television viewing, distinguishing between realistic and unrealistic families. Critique the programs. Why are they or are they not realistic? What problems are being dealt with and how are they being handled? Are characters stereotyped? If so how? Make note of other items you found to be of interest.

+ Questions for discussion

- What have been the traditional roles of the family? the father? the mother?
- What do you believe will change about these roles in the future?
- What effect, in relationship to the roles of the family, is seen in literature?
- With the increasing number of mothers working outside the home, what effect will this have on the family of the future? How has this trend affected families today?
- How has economics played a role in affecting the structure of the American family?
- With the changes over the years regarding the ages at which men and women marry and have children, what changes are being seen in the family?
- Have families changed or have problems families face changed?

+ Homelearning activities

- Discuss the 15 traits sheet with other family members and get their reactions to them.
- Analyze your family. (See Appendix I)
- Interview another family in your neighborhood using the Family Analysis Sheet in Appendix I.
- Choose a popular television family and compare it to your own family. Make a list of similarities and dissimilarities.

+ Culminating activities

- Write a ballad about your family.
- Make a list of 10-20 predictions about the family for the year 2050. Back up your predictions with reasons for the changes.

EVALUATION

SEE Culminating activities.

ALSO - Each project/activity will be evaluated throughout the study. Tests will be given on the literature selections.

RESOURCES

+ Audio-Visual

  - Old TV programs...Possibilities are listed on APPENDIX A. You would not want to show all of these, but a discussion of these would provide examples of numerous types of families..(those without mothers or fathers, traditional, minority, two-careers, etc.)

  - "Bradshaw On: The Family" - View an episode (or more) of this PBS series. Shows were run during July of 1989. Shows include "The Healthy Family," which examines how a healthy, functional family operates, and "The Unhealthy Family," which explores the characteristics of the dysfunctional family. After viewing, and before class discussion, have the students write a reaction paper recording their appraisal and interpretation of the programs.

  - A Raisin in the Sun - Shown on the PBS American Playhouse. Many schools made a copy and many teachers may have also. Write PBS if a copy cannot be found in your area. The drama was aired during the 1988-89 school year.

+ Basal textbook references

  - "A Good Man is Hand to Find" - Flannery O'Connor

  - "The Scarlet Ibis" - James Hurst

  - "Barn Burning" - William Faulkner

  - The Glass Menagerie - Tennessee Williams

  - "My Father" - Gwendolyn Brooks

  - "Snow-Bound" - John Greenleaf Whittier

  - "A Mother in Mandville" - Marjorie Kinnan Rawlings

  - "Why I Live at the P.O." - Eudora Welty

  - I Never Sang for My Father - Robert Anderson

- "With All Flags Flying" - Anne Tyler
- "Father Opens My Mail" - Clarence Day
- "Empty House" - Stephen Spender
- Our Town - Thorton Wilder

+ Primary documents
  - Death of a Salesman - Arthur Miller
  - The Sound and the Fury - William Faulkner
  - All My Sons - Arthur Miller
  - A Death in the Family - James Agee
  - Life with Father - Clarence Day
  - Cat on a Hot Tin Roof - Tennessee Williams

+ Free and inexpensive materials (write to:)
  - UNC Center for Public Television
    910 Raleigh Road
    P. O. Box 3508
    Chapel Hill, N. C. 2755115-3508
  - Lutheran Family Services
    4108 Park Road - Suite 212
    Charlotte, N. C. 28209
    (704) 529-1753
  - Family Guidance Center of Catawba County
    17 HWY 64--70 S. E.
    Hickory, N. C. 28601
    (704) 322-1400
    Contact person: Pam Brooks
  - Catawba County Council on Adolescents, Inc.
    231 3rd Ave., N.E.
    Hickory, N. C. 28601
    (704) 322-4591

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Friar, Stephen, ed. A Dictionary of Heraldry. New York: Harmony Books, 1987

Levitan, Sar A. and Richard S. Belous. What's Happening to the American Family? Baltimore" John Hopkins University Press, 1981.

Otto, Herbert A., ed. The Family in Search of a Future. New York: Appleton-Century-Crofts, 1970

Scanlan, Tom. Family, Drama, and American Dreams. Westport, Connecticut: Greenwood Press, 1978.

Scott, Donald M. and Bernard Wishy,m eds. America's Families: A Documentary History. New York: Harper & Row, 1982.

Tufte, Virginia and Barbara Myerhoff, eds. Changing Images of the Family. New Haven: Yale University Press, 1979.

APPENDICES

Appendix I FAMILY ANALYSIS SHEET

- Is there someone who is a father figure in the family? If so, who? If not, why is this so?
- Is there someone who is a mother figure? If so, who? If not, why is this so?
- Who is the chief "breadwinner" for the family?
- Who pays the bills in the family?
- Who is responsible for the household chores in the family?
- Are there relatives, other than those in the traditional nuclear family in the household? What roles do they play?
- Ask each family member to summarize his/her role in the family.

AGGRESSION IN CHILDREN'S LITERATURE AND MEDIA

Tracy Wilson Smith

INTRODUCTION

Childhood has long been associated with innocence. Children are often considered cute, adorable, soft, precious, etc. However, much of the literature and media that is designed for children is replete with brutal violence, even murder. According to Charlotte Huck, there is debate about "how much graphic detail may be included in a book for children" (466). She further suggests that childhood is not or never was the innocent time it was presumed to be, and that children do not really need to be protected from issues of violence. Rather, they may need the perspective that literature offers.

The amount and variety of violence in literature and media seems to have increased in the past few decades. Movies, books, cartoons, newspapers, news telecasts, and video games all have elements of violence. One authority estimates the effect of violence on television in our recent history:

> Between 1950 and 1984, the average time of television watching in households increased from 4 hours to over 7 hours per day. One authority has estimated that the average child in the United States witnesses some 18,000 video acts of violence between the ages of 3 and 17. Such mayhem and tasteless brutality blunt one's sensibility and make violence seem commonplace. (Huck 467)

Children are bombarded with so much violence that they seem to lose perspective. Teaching a unit on violence in literature and media would provide an excellent opportunity for the teacher of the gifted to help his/her students gain perspective on violence and other related issues in their complicated world. Huck criticizes the world of television and the media by suggesting that they concentrate too much on the violent acts themselves instead of developing depth and plot. She suggests that a well-written story will provide perspective on the pain and suffering of humankind. She supports this statement by saying that writers have time to develop characters into human beings, and the reader can become familiar with motives and pressures of characters: "If the tone of the author is one of compassion for the characters, if others in the story show concern or horror for a brutal act, the readers gain perspective."

I would suggest that both elements of literature and elements of media can be tools in the gifted classroom. Teachers can guide students to understand the causes, effects, and consequences of violence in their own world.

OBJECTIVES

This unit is designed to help students deal with issues related to violence and violent crime. As students study themes of violence, they should also develop attitudes of peace, and they should be guided to explore peaceful ways to resolve problems and conflicts.

At the conclusion of this unit, students will be able to:

- Identify violence in a variety of children's genres.
- Understand the impact of violence on our society.
- Give examples of violence they have witnessed first hand.
- Give examples of violence in literature and media.
- Make associations between violence in literature/television and violent crimes.
- Predict future trends of violence.
- Devise a plan to help younger children cope with issues of violence.
- Rewrite fairy tales so that they are non-violent.
- Compare trends of violence now with those of another time period.
- Compare trends of violence in the United States with those of another country.

This is designed to be taught as a 3-4 week unit. The unit is appropriate and adaptable for Language Arts students in 7th through 12th grades.

ACTIVITIES

+ Introductory Activities

- **Read a variety of familiar children's fairy tales.** Brainstorm with the class the elements of violence in them. Write responses on the chalkboard or overhead projector. After this exercise give small groups another fairy tale. Have them identify the elements of violence. If you are teaching gifted children in a heterogeneously grouped classroom, these will provide them an opportunity to practice leadership skills. Often gifted children will naturally assume the position of leader. If you have several gifted students, you might want to spread them throughout the different groups.

- **View prerecorded episodes of children's cartoons.** This exercise will require some extra work by the teacher. Teachers may need to observe cartoons before deciding which ones will be appropriate for this unit. This may mean losing some sleep hours on a few Saturday mornings:

  Ask the following questions:
  Can you recall several acts of violence from the cartoons?
  How do you think these cartoons affect young children? Do you think they affect boys and girls differently?

- **Have students write a journal entry describing the most violent act they have ever seen.** You might want to give the option of making this something they have seen on television or the movies. Be sensitive to the fact that some students live in homes where violence is commonplace. Give volunteers an opportunity to share their entries. Be sure to make the sharing optional!

  Ask the following questions:
  What caused this violent/aggressive act to take place?
  Can you think of ways it could have been avoided?

+ Developmental Activities

- **Analyze the role of violence in a particular story.** How does the violence enhance the story? Is the violence necessary/ appropriate? Write student responses on the board or overhead projector.

-**Imagine casting parts for actors/actresses for a fairy tale that is laced with violence.** Allow students to choose famous actors/actresses. For example, who could play the grandmother in *Little Red Riding Hood.* If you would like to expand this exercise, you could then cast the characters from students in your classroom and make a video of the story. Allow students to see the difficulty of real-life violent acting.

-**Set up a debate panel.** Pose the issue: "Violence in literature and cartoons does/does not affect violence in society."

-**Devise a video game so that nothing is being destroyed or eaten.** Have students make their plans on paper. If you have a student who is able, have him/her make a computer program of the game. You might also get help from a computer programmer in your area.

-**Create newspaper headlines that accompany familiar fairy tales a children's stories;** e.g., Gingerbread Man: *Runaway pastry eaten by vicious carnivore.* This exercise is a good one for developing vocabulary.

-**Do a news broadcast reporting acts of violence from a familiar cartoon or story:** e.g., Hansel and Gretel: Report a story about a brutal young boy who shoves an elderly woman into a hot oven.

-**From the seventh grade Macmillan Literature Text, *Introducing Literature,* read *The Red Pony,* pp. 485-539.** This is the novel unit in the book.

-**Write a list of stereotyped characteristics of a violent person;** e.g. What might his or her background be?

-**Call the Behavioral Science Unit of the FBI.** Ask them about the characteristics of serial criminals. Some of their research relates crimes to literature that criminals read when they were young.

Quantico, Virginia 1-800-634-4097

-**As a class, tour the FBI regional headquarters in Charlotte, NC.** Call ahead to set up a date and tour: (704) 529-1030. Examine the most recent Uniform Crime Report.

- **Role-play an act of violence such as a mugging or purse-snatching.** Write a journal entry describing the feelings of the victim. Use many precise/descriptive adjectives.

- **Evaluate our current justice-punishment system in the United States.** Consider the following questions:
  - Is it effective?
  - Does it effectively deter crime?

- What changes do you think need to take place?
  Explain your answers to these questions.

Invite a representative from a local law enforcement office to class. Ask him/her to discuss juvenile or children's crime in your area. Students should prepare two questions each before the speaker comes. Be sure to make time for the questions. This will provide an introduction to interviewing skills.

-Invite a local theater owner/manager to your class. Ask questions of them regarding their beliefs about violence and movies. For example:

-Do lots of children/young adults come to see violent movies?
-Do you think their behavior is influenced by the violence they observe in the movies?

-Alternative: Since video tapes are such a rage, you might invite the owner of a local video store.

-Create typical situations in school that often end in violent or aggressive behaviors. e.g. verbal confrontations, jealousy.

-Compare violence in movies to violence in real life. Consider the following statements:

-Oh, it's just a movie. Stuff like that never happens!
-Real life is much worse than the movies--just watch the news!
(Choose one of the statements and editorialize it)

-Using local law enforcement statistics, determine the rate of increase in juvenile crime. At that rate, where will crime rates be in the year 2000 when you retire?

-Visit the local jail. Most counties give tours if you set them up ahead of time.

Obtain and study the most recent crime report from your area. You can get a copy from the records division of your local sheriff's office. Examine the components of crime and age. Pay close attention to the kinds of crimes committed by minors, those individuals under 18 years of age. You see the same crimes in any literature in which you have been exposed.

-Write a two-page paper evaluating the following statement: "Due to massive exposure through television, movies, and other media, Americans have become desensitized to violence."

-Possible Questions to Consider:

- What has caused Americans' senses to be dulled regarding issues/acts of violence and aggression?
- How can we reestablish a sensitivity to violence in the US?
- Devise a campaign to help children in your school become sensitive to issues of violence and aggression.

-For one week, keep a specific record of every visual evidence of aggression you see. You may not be able to prove that all of them are the result of aggression, but write them down anyway. (e.g., vandalism, broken windows, person with a black eye).

-Read Charlotte's Web. Consider the issue of violence toward Wilbur. Examine the point of view of the farmer in the story. Brainstorm other works of literature or movies that suggest violence toward animals (e.g., *Old Yeller, Three Little Pigs*)

-Consider acts of violence in long running cartoons. *(e.g. Bugs Bunny/ Roadrunner Show, Tom and Jerry*--Consider how horrific the violence would be if the participants and victims were real)

-Explore at least two different versions of a single fairy tale. Students should work in small groups organized by the teacher. After being given sufficient time, students should present the variations orally to the remainder of the class. (e.g., How are the stepsisters different in the older and newer versions of *Cinderella?)*

-Choose a Mother Goose Nursery Rhyme which exhibits violence. Briefly share findings orally with the class. If the class is a small homogeneously grouped AG class, there should be enough nursery rhymes for this to be an individual assignment.

-Contemplate the effect on children of tragedy in cartoons. (e.g. when Bambi's mother is killed. Does this tragedy cause children to consider what would happen if they lost a parent? Does the story provide comfort?)

-Interview five peers. Ask questions about movies they have seen (e.g., which were the most violent/aggressive? Do they think violence influences their behavior?)

-View "Into the Woods" This video is a two-act drama. The points of view in the separate acts are a great pivot point to begin a discussion on themes of aggression.

-Study the ritual of sacrifices in the Old Testament of the Bible. Be careful when you approach Biblical studies.

-Compare the Old Testament animal sacrifices to the New Testament crucifixion of Jesus. Discuss elements of violence. Brainstorm reasons for sacrifices. Teachers will need to choose relevant material to read to the class.

-Choose a war that you are interested in studying. Research the reasons/motives for the war. Explore specific incidences of violence in battles. Write a three page paper, devising a plan or compromise to a peaceful resolution to the war. Be sure to be objective. If you compromise, make the agreement realistic enough that both sides would share benefits and losses.

+ Culminating Activities

-Rewrite the ending to a fairy tale with elements of violence, Choose a fairy tale with which students are not very familiar. Read the story to them or give them copies

of the story, but do not tell them or give them the ending. Have students rewrite the ending. This may be an individual or team effort.

-Have students write a journal entry which explains what they have learned about themes of violence in this unit. Encourage students to examine the ways they may read and view things differently as a result of this study. Elicit responses to questions like "What kind of influence does violence in literature and the media have on you?

-As a brainstorming activity, have students predict future trends of violence in the United States. You could also make this a journal assignment or small group project. Oral presentations could be a possibility.

+Differentiated Activities

- Have students explore the changes in violence in the history of the United States. They may report with a written or oral report.

- Have students compare violence in the United States with violence in another country. In order to intergrate curriculum, you might ask them to choose from the countries they are studying this year for Social Studies.

- Visit the records division of your local sheriff's department or Federal Bureau of Investigation. Call ahead to ask them to gather records of juvenile crime. Most will have crimes filed by ages 18 and below and 18 and above.

Questions to consider:
- What trends in crime can you detect in the last 10 years?
- How could the law enforcement offices work with schools to prevent some of this aggressive behavior?

-Ask your school principal for some statistics of your school regarding suspension and expulsions.

Questions to consider:
- How many suspensions/expulsions were related to fighting or other aggressive behaviors?
- How could some of the situations have been avoided? (Preventive maintenance? Better supervision?)

Exercise to consider:
- Devise a plan to promote peaceful solutions to conflicts among students in your school. (e.g., Explore the possibility of a Peace Club or the idea of homeroom discussions/sharing time each day/ twice a week, etc.)

- As a group project, write stories to make a book which examines current issues of importance. (e.g., environment, war vs. peace, drugs, AIDS, etc.) Write stories either with your peers or children in a local elementary school as audience. Use age-appropriate characters. Focus on peaceful issues and situations where young

people can make a positive impact on their world. Have class or local artists help with illustrations. You might want to explore the possibility of having your book bound.

Teacher Tips

This unit might be adapted to encompass other adult themes which are found in children's literature and media. This approach to social issues provides students a non-threatening opportunity to explore complicated concerns in society. It should also provide them with an opportunity to pose difficult questions. A teacher must realize that he/she may not have all the answers without squelching the curiosity of students.

EVALUATION

- **Read revised versions of fairy tales to elementary school children.**

- **Share various role plays and skits with other classes in live or video form.**

- **Take a survey in your school about violence in television.** Ask students about the number of hours of television they watch and the kind of television they watch. In addition, ask questions like, "Have you ever been suspended from school for fighting?" See if there are any connections.

- **The various oral and written reports will also serve as a means of evaluation for this unit of study.** These will be the product of the introductory, developmental, culminating, and differentiated activities.

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Bennett, Cale, Special Agent, Federal Bureau of Investigation. Personal Interview. Hickory, NC , 1 July, 1991.

Huck, CharlotteS., Susan Hepler and Janet Hickman. Children's Literature in the Elementary School. Chicago: Holt, Rinehart, and Winston, Inc., 1987.

Lent, Cindy, Behavioral Science Unit, Federal Bureau of Investigation. Telephone Interview. Quantico, VA, 1 July, 1991.

Lima, Carolyn W. A Zoo Subject Access to Children's Picture Books. New York: R. R. Bowker Company, 1986.

Parkinson, Linda, Professor, Lenoir-Rhyne College. Personal Interview. Hickory, NC, 2 July, 1991.

RESOURCES

+ Picture Books

Charters, Janet. The General.
Duvoisin, Roger Antoine. The Happy Hunter.
Fitzhugh, Louise. Bang, Bang, You're Dead.
Foreman, Michael. Moose.
Hader, Berta Hoernor. Mister Billy's Gun.
Leaf, Munro. The Story of Ferdinand the Bull.
Lobel, Anita. Potatoes, Potatoes.
Peet, Bill. The Pinkish, Purplish, Bluish Egg.
Shermat, Marjorie Weinman. Walter the Wolf.
Wiesner, William. Tops.
Wondriska, William. The Tomato Patch.

+ Juvenile Books

Bonham, Frank. Durango Street.
Bonsall, Crosby. Mine's the Best.
Cleaver, Vera and Bill. Grover.
Collier, James and Christopher. My Brother Sam is Dead.
Crosby, Alexander. One Day for Peace.
DeJong. The House of Sixty Fathers.
Dunn, Mary Lois. The Man in the Box: A Story from Vietnam.
Forbes, Esther. Johnny Tremain.
Frank, Anne. The Diary of Anne Frank.
Gipson, Fred. Old Yeller.
Grahm, Gail. Crossfire.
Greene, Betty. The Summer of My German Soldier.
Hunt, Irene. Across Five Aprils.
Lewis, C. S. The Chronicles of Narnia. (series)
Lopshire, Robert. I Am Better Than You.
Myer, Walter Dean. It Ain't For Nothing.
Scorpions.
Reiss, Johanna. The Upstairs Room.
Swarthout, Glendon and Kathryn. Whichaway.
Udry, Janice May. Let's Be Enemies.
White, E. B. Charlotte's Web.
Zolotow, Chrlotte. The Hating Book.

+ Collections

Grimms' Fairy Tales
Mother Goose Nursery Rhymes

+ Video

Cartoon, fairy tales, limited movies, etc.
Into the Woods - two act play based on a collection of fairy tales.

THE HERO IN SOCIETY

Deborah Wakefield

INTRODUCTION

The purpose of this unit is to help students develop a familiarity with various social prototypes and create a system for evaluating a society by judging the traits and qualities of the archetypical heroes of that society. By examining the literature of a particular time period and location, the student will develop an understanding of the people and their motivations. The varying emphasis on the importance of men and women of a given society will be evaluated as expressed through the various myths. These values will then be examined in relation to contemporary society and the modes through which similar concerns are expressed.

It is an especially important unit of study for academically gifted students because it will enable them to closely examine the quality of personal heroes and to judge the validity of applying those heroes to their personal cosmologies. After studying the concepts offered in this unit, students will not only recognize the common elements of many different types of cultural experiences but also be able to synthesize that information when evaluating the validity of their own personal hero choices. Through the development of a framework to use in reference to the study of any cultural segment, they will then be in a position to judge the quality of those heroes revered by themselves and by society at large.

This unit is designed to be taught to a class of academically gifted sophomores over a period of approximately four and one half weeks.

OBJECTIVES:

At the conclusion of this unit of study, students will be able to:

- understand the qualities that make each model appropriate for a given society; e.g., attaining a working knowledge of why specific heroes are in possession of specific traits, such as the physical strength of Beowulf or the cleverness of Odysseus.

- apply that knowledge in making personal choices; e.g., recognizing why they admire specific qualities in an athlete or entertainment star.

- recognize qualities that are desirable in a personal context; e.g., the qualities of a specific idol that might be practically assimilated into the personal makeup of the student.

-propose how those qualities might be integrated into a social prototype; e.g., why certain qualities are more desirable in the long run though they might be considered desirable for the immediate gratification that they seem to offer.

- judge the values of accepted twentieth-century Western heroes; e.g., the gambling of Pete Rose, the steroid use that is prevalent among top athletes, and the lifestyles of

various rock and movie stars, as well as the consequences of the personal choices of these individuals.

- evaluate the traits and characteristics of heroes of widely divergent types of society; e.g., the values of the heroes of Eastern cultures and the folk heroes of those cultures which are more primitive.

- distinguish between factual representations of character and mythological symbols attributed to the hero; e.g., compare seemingly contradictory stories concerning specific individuals and why certain symbols have come to be associated with them.

- analyze the role of women in a given society in relation to the roles within the contest of the mythology and evaluate the quality of those roles in relation to the types of roles assumed in contemporary times.

ACTIVITIES:

Introductory Activities:

- Discuss with students the qualities they consider important and attractive in the individuals they admire most.

- As a group, list the common characteristics of the better known heroes and speculate about the reasons for their appeal.

- In small groups, have the class make a composite list of qualities found in fictional heroes such as Luke Skywalker, Batman, or Indiana Jones.

- As a class, compare the fictional qualities with those of the actual living heroes.

- As a class, discuss modern heroes who are flawed as a result of unheroic quality or action.

- Discuss the burdens a society places on its heroes and how those demands may affect the actions of an individual who is forced to live up to (or down to) a level of expectation.

Developmental Activities:

- Keep a journal on the following course of study. This journal will include: prewriting for essays; answering prepared questions; writing questions concerning puzzling material; comments relating to the reading; personal responses to reading and discussion; personal experiences relevant to the unit; categorizing characters; analyzing actions; analyzing writing styles; evaluating the works; predicting information not present.

- Read excerpts from the Arthur legends, Malory's MORTE DE ARTHUR, Tennyson's "Idylls of the King," White's THE ONCE AND FUTURE KING. (SUPPLEMENTARY TEXT)

- Assign groups to evaluate each piece in relation to and in the context of the times in which it was produced.

-Each group will present a panel of the heroic traits and the manner of their presentation in relation to the model of the classic hero and in relation to the period of time in which each was presented. (HERO WITH A THOUSAND FACES.)

- Independent study: Watch the STAR WARS trilogy, analyze the characters in relation to Joseph Campbell's archetypical model of the classic hero, and write a direct comparison of the character of Arthur (from the Arthur legends) to the character of Luke Skywalker.

- Read THE MISTS OF AVALON by Marion Zimmer Bradley and analyze this presentation to the presentations of the male writers.

- Write an essay on how the needs of the society dictated the elements of the hero in that society. Compare the qualities of Arthur to the heroic prototype as set forth by Joseph Campbell in THE HERO WITH A THOUSAND FACES.

- Read THE HOBBIT by J. R. R. Tolkien. (Supplementary)

- Analyze as a group the psychological development of Bilbo Baggins.

- Write a first person point of view essay on "How I Became Self-Reliant" as might be be relayed by Bilbo Baggins. In the essay, analyze how the nature of the adventure and the role of Gandalf facilitated Bilbo's growth.

- Make a chart and label one column "Different" and another column "Alike". Contrast and compare one of the mythological heroes studied to a modern day hero.

- Write a comparison/contrast essay on the chart.

- Discuss the concept of the flawed hero; e.g., Batman, Oliver North, or Roland. Evaluate how the times in which they lived helped create an atmosphere for them to evolve.

- Read FRANKENSTEIN. (Supplemental) Analyze how the demands of his society caused the monster to indeed become the creature they all feared. Evaluate what society would have to do in order to avert the tragedy and exactly who was at fault for what occurred.

- Independent Study: Read a portion or all of the trilogy THE LORD OF THE RINGS, and present a panel on Gollum as a fallen hobbit. Be sure to encompass how Gollum is similar to others who have redeemed themselves by their actions.

- Analyze the motives of current heroes who have succumbed to the lure of rewards of power and money. In what ways could they have altered the outcomes?

- Read an excerpt from major eastern works; e.g., THE MAHABHARATA, the BHAGAVAD-GITA, the writings of Lao Tzu.

- Analyze the context of the society producing the work. In what ways does the process of socialization differ from east to west.

- Evaluate how the writer is seeking to provide the ultimate meaning of the universe through portrayal of heroes in conflict with the order of things.

- Analyze the prevalence of analogies.

- Evaluate the ways in which human beings can be slaves to vice, and relate your analysis to flawed heroes in western culture.

- Evaluate the society which has produced a specific hero in a specific context.

Culminating Activities:

- Have a panel to discuss the less attractive qualities of various heroes and how the absence of those qualities might change the nature of the hero.

- Have students present their versions of a hero placed out of historical/social context and the impact it would have on the hero as well as the society.

- Write an essay indicating which hero you would most prefer for a personal protector and why. What problems might ensue from misunderstandings?

- Create a fictional society. Collect artifacts and produce writings that could be used by people from the future in evaluating the society you have created. 'Destroy' it . . for another class to use as a basis for evaluating your creation.

- Evaluate the society created by another class. Base your evaluation on the artifacts and writings created and left behind.

- Remove a hero from a particular society and evaluate the impact it would have on that society.

EVALUATION

-A research paper on an approved topic relating to the material covered.

- An oral presentation on a personal hero and how that individual meets specific criteria.

- Journal entries.

- The creation of a society with artifacts revealing the important values through art objects and written material.

- The interpretation of the society created by another class.
- Creative problem solving to show how that society could have averted disaster.
- See Appendix for other suggestions.

RESOURCES:

Prentice Hall Literature WORLD MASTERPIECES. (Basal text).

THE DARK KNIGHT RETURNS, D.C. Comics.

THE GREATEST BATMAN STORIES EVER TOLD, D. C. Comics.

THE MISTS OF AVALON, Marion Zimmer Bradley.

THE HERO WITH A THOUSAND FACES, Joseph Campbell.

THE INNER REACHES OF OUTER SPACE, Joseph Campbell.

THE POWER OF THE MYTH, Joseph Campbell.

SANE SOCIETY, Erich Fromm.

MYTHOLOGY, Edith Hamilton.

A TOLKIEN COMPASS, Jared Lobdell.

THE HERO WITH THE PRIVATE PARTS, Andrew Lytle.

THE HERO: MYTH/IMAGE/SYMBOL, Dorothy Norman.

BEING AND NOTHINGNESS, Jean-Paul Sartre.

INDIAN THOUGHT AND ITS DEVELOPMENT, Albert Schweitzer.

FRANKENSTEIN, Mary Shelley.

THE HOBBIT, J. R. R. Tolkien

APPENDICES

Appendix I CREATE YOUR OWN SOCIETY OR HOW TO BUILD ROME IN A DAY

INTRODUCTION:

When studying any society, it is important to look at the types of pressures exerted upon that group by outside threats. These may have been in the form of marauding tribes, violent weather, or extremities of climate. When establishing your society, be sure to take care of the needs of survival but then be sure also to take into consideration how your group might explore issues relating to religion and art.

- Establish a setting, both time and place. Pay attention to the climate, influences of competing social groups, and type of terrain. Is the group isolated, or are they in an important trade route for example.

- Analyze the qualities necessary for the important members of society to provide the type of leadership to not only survive but also to thrive. Determine whether or not the members will elect to elevate to hero-hood one who is very brave or one who is very clever. In what way does location and environmental pressure predetermine the qualities that will be most valued by this group?

- Who are the minor players? What are their roles? What vital qualities do they possess that are necessary for this group to thrive?

- Who or what is the antagonist which necessitates the presence of the social hero?

- Celebrate your hero in stories and songs. (poems) Put them in the appropriate form. (For example, if your society exists prior to bound manuscripts, written matter would appear in the form of a scroll.)

- Create works of art and common household items that reveal elements of your society and the values of same.

- Decide on the cataclysmic event that will eradicate this group. It might be a single violent outburst of nature as was the eruption of Vesuvius, or it might be the gradual decay as was evidenced in Rome.

- Plant key artifacts to be interpreted by the future.

Appendix II THROUGH A GLASS DARKLY OR PARDON ME, BUT IS THAT YOUR HISTORY?

INTRODUCTION:

Having studied the various values that are reflected in representative heroes and subsequently developed a society of their own, it would be most valuable for students to interpret the society created by a different group of students and compare the evaluations with the intent of the group being studied.

- From the nature of the materials recovered, what is the setting of the group recently unearthed?

- In what way did the time period and location of the group dictate the needs of that society?

- Was this group primarily an agrarian society, a merchant society, or were they perhaps an aggressive, war-like group who were primarily interested in acquiring territory and establishing colonies?

- Judging from the remaining fragments of the culture, what kind of people were most highly valued? Were they thinkers, or were they brilliant military leaders? Did they rely on physical strength or wit?

- What ultimately brought an end to this society? Was it foreseeable? Why were they unable to overcome the tragedy?

- How long did this culture endure? Did the nature of their heroes change with the changes that were brought about by shifts in the world around them?

- Did this society value aesthetics or strength or a combination of the two? Could they have survived had they valued different qualities?

Appendix III ESSAY EVALUATION GUIDE

For an 'A' Careful organization and development.
Imparts a feeling of wholeness and unusual clarity.
Stylistic finesse.
Use of quotes and supporting material.

For a 'B' Significantly more than competent.
Reading is a pleasure.
Substantial information with few distractions.
Each point is well-developed.
Conclusion is well thought out.

For a 'C' Generally competent.
Meets assignment.
Lacks imagination and intellectual rigor.

Does not invite a re-read.
Meets the basic requirements for theme writing.

For a 'D' Rudimentary treatment and development of subject.
Gives the impression of being conceived and written in haste.
Wrote loosely on subject matter.
Extremely unfocused.

For a 'F' Far below standards.
Poor organization.
Poor development.
No originality at all

SUMMARY OF READER'S JOURNAL ACTIVITIES

Prewriting for essays

Answering prepared questions

Writing questions about puzzling passages

Predicting what comes next

Writing alternative beginnings and endings

Participating in class meetings

Copying and commenting on favorite passages

Making personal responses

Associated personal experiences

Expressing identification with characters

Giving unguided responses

Reflecting on earlier journal entries

Reflecting on the unit

Analyzing an aspect of the unit
- style
- characterization
- plot
- theme
- setting

similarity or difference to other works
- characters
- events
- settings
- passages
- style of presentation

Arguing about ideas in a work

Reflecting on learning accomplished in reading

Evaluating the unit as a whole

WORDS THAT CHANGED THE WORLD:
A LOOK AT HISTORY'S GREAT ORATIONS

Dawn Colbert

INTRODUCTION

Almost as long as man has used language, he has used it to persuade others. From George Washington to Adolf Hitler to Susan B. Anthony, man has used speech to inform, to explain, to encourage . . . and to persuade. The freedom of speech is one of the most prized freedoms of our society. Through this freedom we have democracy; without it we would fall victim to the tyranny that has plagued so many other parts of the world.

Because of our guaranteed freedom of speech, the words of many great American orators have survived throughout history. How powerful these words must have been for them to still hold meaning for us today! How impressive these speakers must have been for phrases such as ". . . give me liberty or give me death" and ". . . ask not what your country can do for you, but what you can do for your country" to still be echoed by Americans today?

The purpose of this unit is to familiarize the students with the great orations of history, to determine what made them powerful, to interpret what they mean to us today, to allow the students to justify their views on each subject, and to learn from the speeches to be more effective communicators. The main concepts are to help the students develop an appreciation for the great leaders in history and to stress that most of their words still relate to them today.

The study of these great speeches is important for several reasons. Besides improving students' cultural awareness, speeches made throughout history capture the essence of great events and attempt to correct wrongs. In order to address today's problems in a powerful manner, our best method of learning is to look at the effective examples of the past. The unit also presents a means of connectedness between social studies and language arts. Through the study of speeches and speakers, students can learn how these two areas are related in everyday life.

This unit seems especially suited for use with gifted and talented students because many of them will be in leadership positions that will enable them to make contributions to society similar to those of the great orators of history. It is also a wonderful way, through the use of higher level thinking skills, to broaden their understanding of history and how it relates to us today. Finally, the unit allows the gifted child to explore a genre of language arts that is often over-looked in the regular classroom.

The unit is designed for use in tenth or eleventh grade gifted literature classes, but can also be altered for use in heterogeneous or homogeneous history and civics classes. The suggested length of time for the unit is four weeks, but it can be lengthened or shortened to fit almost any curriculum. Feel free to pick and choose activities to use in your classroom or to alter activities to be more appropriate for your situation.

OBJECTIVES

*At the conclusion of this unit, the students will be able to:

- Identify a number of great orations and their presenters, and determine what factors made these speeches powerful. (C-1, 6)
- Modify a great speech to fit modern society and present it to the class. (C-5)
- Compare and contrast different speeches on similar subjects. (C-6)
- Determine to what extent the mass media has affected the power and influence of contemporary speeches. (C-6)
- Demonstrate their knowledge of an orator and his work by choosing one to present to the class. (C-3)
- Relate the study of great speeches to other academic areas such as history, civics, and literature. (C-4)
- Interpret what the speeches mean to us today. (C-6)
- Compose and deliver their own "power speech" to try to change something in their school or community. (C-5)

* The codes following each objective correspond to June Maker's Areas For Curriculum Modification (Pages 9 and 10).

ACTIVITIES

+Introductory Activities

- As a class, brainstorm the factors that make a great speech and a great speaker. Remember to be open to any thought thrown out in brainstorming. It's the quantity that is important at this point, not the quality. Write all the suggestions on a poster to hang in the room for the duration of the unit.
- As a class, read the First Amendment to the Constitution. Examine the meaning of these famous words. Discuss their implications in today's society. Why is freedom of speech so important? How would life in our country be different if freedom of speech did not exist?
- Listen to recordings or watch videos of the following speakers (see Resource Section for names of recordings and videos): John Kennedy, Martin Luther King, Franklin Roosevelt, and Adolf Hitler. Discuss what in their styles makes them powerful speakers. Is it their delivery, their words, the circumstances under which the speech was made, or a combination of factors? Which style appeals to you most? Why?

- Find articles from periodicals and newspapers about each of the speakers in the above activity. Evaluate how the mass media has affected the influence of the more contemporary speeches.

+ Developmental Activities

* Writing/thinking activities:

- Write historical events (i.e., Civil War, World Wars, Civil Rights Movement) on pieces of paper and put them in a hat. Have students draw one event each and find a speech from the school library relating to any aspect of the event. Have them share their findings with the class.

- Read John Kennedy's and George Washington's inaugural addresses. Compare and contrast the styles of the two orators. If you were being installed as President of the United States today, what would you be sure to include in your inaugural address? Why? How would it differ from Kennedy's and Washington's?

- Read Franklin Roosevelt's speech entitled "This Nation Will Remain Neutral". Determine why his words are ironic. Words are permanent -- what happens to our opinion of a person when he doesn't "live up to his word?" Relate an experience you have had in which someone promised something and then produced something else. How did you feel? How did it affect your trust in that person? How do you think the public's trust in Roosevelt was affected after this speech?

- Read Franklin Roosevelt's speech entitled "For a Declaration of War Against Japan". Compare the change in attitude between this speech and the one in the activity above. Why did an attack on a non-American island (remember Hawaii was not yet a state at this time) create such a change in attitude? Why didn't the bombing of a foreign Marine base (1983) and the taking of American hostages in Iran (1979) elicit the same response?

- Read Fredrick Douglass' "The Nature of Slavery" and Booker T. Washington's "The New Negro". Compare their views on the black man's place in society. How do their views compare to the views of whites and blacks today? How do their orations compare to the one you viewed in the King video? How did the dates of these speeches affect the way the public responded to them?

- Read Jonathan Edwards' speech entitled "Sinners in the Hands of an Angry God," John Wesley's "God's Love to Fallen Man," and Martin Luther's "Defense Before the Diet of Worms". Determine how these speeches are related. How are they different? What does each say to us today? What makes them all powerful even though they are all different and even though they are all hundreds of years old?

- Choose one of the famous quotes listed in Appendix A. Tell who said it, when they said it, on what occasion they said it, and in what context it was used. In your own words, discuss what the quote means. Why was it powerful then? Why is it still powerful today? Do you agree or disagree with the statement? Why?

- Read Adolf Hitler's speech "Germany Could No Longer Remain Idle" and Otto von Bismarck's "War and Armaments". Specify how the message of nationalism in Germany was different or similar from 1870 (Bismarck) to 1930 (Hitler). How does it compare with nationalism in the United States today?

- After reading Woodrow Wilson's "The Signing of an Armistice", determine what type of comment Wilson makes about war. Relate his view of war to your own view. Relate it to the view of such leaders as Hitler, Bismarck, Stalin, and Mussolini.

- Read Martin Luther King's "I Have a Dream" speech. Explain how the written version differs from the spoken version. In what ways is the spoken version more effective? What do you think it would have been like to hear King present this speech in person?

* All speeches cited in this section can be found in the Anthology of Public Speeches.

Speaking Activities

- Choose a great speech not covered in this unit and have it approved by the teacher. Dress up like the orator and deliver the speech to the class the way you think it was originally given.

- Plan a power speech to change something in the school or community (i.e., install an honor code, change a dress code, establish a leash law in the community). Deliver the speech to the class and write a letter to the editor of the school/community paper expressing your views.

- Discuss the concept of "soap boxes" as a class. Make or bring in your own "soap box" to stand on and deliver a speech to persuade the class to vote for you for "class clown."

* Teacher hint: Studies show that too often gifted children take themselves and their lives too seriously. They need to be encouraged to relax and laugh at themselves and their surroundings. Let them be creative with this activity and really show their inner clowns!

- The local Optimist Club and Toastmasters Club each sponsors speech contests throughout the year. Write a persuasive speech and enter at least one of these contests. Call your local clubs for more information.

- Write different emotions on slips of paper (i.e., happiness, sorrow, nervousness). Put the papers in a hat and have the students each draw one slip. In two minutes, prepare a speech that will make the class feel the emotion you have drawn from the hat.

- Pretend it is 1872 and Susan B. Anthony has just been arrested for voting in the Presidential election. After reading Anthony's "Woman's Right to the Suffrage" and the Bill of Rights, simulate a trial for her in which the prosecution argues that women should not be allowed to vote and the defense (with one person playing Anthony) argues that women should be allowed to vote. Have a judge and jury to decide the case.

- Choose a speech you particularly like and recite it into a tape recorder or video. Select music or sound appropriate to the nature of the speech to play in the background. Play your recordings for the class.

Home-learning activities

- Ask your parents/grandparents about a famous speech they remember hearing or reading about. What was it? Who delivered it? When? What were your parents'/ grandparents' reactions to it?

- Go with your parents to hear a speaker (i.e., minister, community leader) or watch one on television. Afterward, discuss the format and meaning of the speech. What were its good points? Its bad points? What did it mean to you? What would you have changed about the content or the delivery?

- Develop a list of the times you personally use persuasion of any kind during a single day (both at school and at home). Be prepared to discuss your list with the class.

- View/listen to television, newspaper, and radio advertisements at home. Discuss with members of your family the different ways that the advertisers persuade you to buy their products. How effective are these various types of persuasion?

- Select advertisements from magazines and newspapers that depend on verbal (not pictorial) messages to sell their product. Be prepared to read clippings to the class in the form of a radio or television commercial.

Integration with Basal Text

- It is important when teaching this unit to be attentive to basic skills which are addressed in the basal textbook. This is especially important in states like North Carolina that administer annual skills tests. By integrating the teaching of basic skills with this unit, teachers can achieve some important objectives as outlined in the objectives section of the unit. Examples of activities which utilize the basal text follow:

(Copies of the speeches found in the basal text are also printed in the Anthology of Public Speeches.)

- (With American Literature, MacMillan Literature Series, 1984.) Read Abraham Lincoln's "Gettysburg Address" on page 242. Discuss the following study questions on page 243: In your own words, state the main point of Lincoln's speech. For what does he argue? To what chief emotion or feeling does Lincoln's speech appeal? Do you think the Gettysburg Address is more powerful as a written document or an oral presentation? Explain. Also on page 243, under "Composition," do the following activity: Choose one of the people you have encountered thus far in this unit and write a speech in which you pay tribute to him. The speech may be a funeral oration or a tribute to be made at a present-day ceremony. Like Lincoln, keep your speech to ten sentences. Remember that it is a speech, to be read aloud.

- (With American Literature). Read Patrick Henry's "Speech in the Virginia Convention" on page 66. Determine which human emotion Henry is trying to reach in his

speech. Is he successful? Select phrases from or sections of the text which demonstrate Henry's attempt to reach this emotion in his listeners. The last sentence of the speech is one of the most famous quotes of all times. Why do you think it has survived throughout the generations?

- (With American Literature). Read Jonathan Edwards' "The Beauty of the World" on page 44. Compare it to his "Sinners in the Hands of an Angry God" read earlier in the unit. Complete the following assignment under "Composition" on page 45; In a short essay Defend or attack this proposition: "It is difficult to believe that the same man who delivered 'Sinners in the Hands of an Angry God' also wrote 'The Beauty of the World.'" If you defend the statement, cite specific passages defining the conflict between the two selections. If you attack it, cite specific passages showing how the ideas and the emotions in the two selections can be harmonized.

- (With Grammar and Composition Level 5, Prentice-Hall, 1982). In connection with the lesson on writing persuasive paragraphs on page 662 and writing persuasive essays on page 714, have students read Joseph Stalin's "Unity Against the Nazis" and Benito Mussolini's "The Absurdity of Eternal Peace". Evaluate them as persuasive pieces. In what ways did these two men persuade the people of their nations? Take a stand against either Stalin or Mussolini. Write a persuasive paragraph using the guidelines in the text in which you try to persuade the people to turn against these leaders.

- (With Grammar and Composition). In connection with the lesson on key features of an essay on page 679, have students read Winston Churchill's "The Battle of Britain". Judge to what extent Churchill's speech follows and deviates fro the features discussed in the book. What is Churchill's thesis statement? Is his title appropriate? What does it mean? Is the structure of the speech successful and appropriate for the meaning Churchill wants to convey? Of what is he trying to persuade his audience? Is his conclusion effective? What does it mean?

Supplementary Activities

- Using key words from the speeches studied in this unit, create a crossword puzzle. Swap puzzles with a classmate so that everyone also solves a puzzle.

- Participate in the activity entitled "Who Said It" in appendix B.

- Keep a schedule of upcoming television speeches posted in the classroom. Duplicate the rating sheet in Appendix C for students to use to critique the speeches and speakers. Discuss each speech on the first class day after its presentation.

- Invite a guest speaker to the class to impersonate a famous orator (see Resource section for suggestions). Formulate questions to ask the orator (i.e. What did you mean by . . .? Why was the speech so short? Who was your main audience? Allow students also to impersonate their favorite orators and entertain questions from their classmates.

- Divide the class into two teams. Each team will take turns selecting a quote from a speech studied in the unit. The other team will try to determine which speech the quote came from and who said it. If the team guesses correctly on the first try, it receives 10 points; the second try receives 5 points; and the third try receives 2 points. Clues

(or quotes) should start out more difficult and get more obvious as the point value decreases. The team with the most points at the end of a determined amount of time is the winner.

Culminating Activities

- Keep a profile on all of the speeches discussed in class. Include who gave it, where, when, why, its effect, its meaning today, etc. Include your favorite line or two. Keep these together in a notebook.

- Have the class create a time-line of historical events and speeches/speakers that correlated with them. Hang the time-line in the classroom.

- As a class, brainstorm a new list of factors that make a great speech and a great speaker. Go back to the first brainstorming activity and compare the ideas expressed then to those expressed now. Evaluate (orally) what the class has learned during the course of the unit.

- See Evaluation section for graded culminating activities.

EVALUATION

- Students will choose a contemporary speaker to research, write a paper about, and present to the class. Within the paper, the student will discuss the event(s) that surrounded the speech(es) the person made, the characteristics that make the person a good orator, the factors that make the speech(es) powerful, and the student's reactions to the speaker.

- Students will be given a subjective test about the speeches/speakers discussed in the unit.

- Allow students to evaluate the unit individually. What did they learn? What do they wish had been included or stressed more? How will they be able to use the information they learned in the future?

RESOURCES

1. Dr. Ellis Boatmon, History Professor, Lenoir-Rhyne College

2. Jonathan Miller, History Graduate Assistant, Appalachian State University

Audio-Visuals

Eyes Upon the Prize. (Six-Part video series) Alexandria, VA: PBS, 1986. (King)

I Have a Dream. (Record) 20th Century-Fox, 1968. (King)

"I Have a Dream" The Life of Martin Luther King. (Motion Picture) CBS News: Bailey, 1968.

Kennedy's Inaugural Address. (Tape) LRC, 1961.

King: We Shall Overcome!. (Sound Recording) Broadside, 1964. (March on Washington)

Persuasion: Triumph of the Will. (Video_ Indianapolis: Kartes, 1984. (Hitler)

Persuasive Speaking. (Video) Esquire-Serendipity, 1985.

The Presidency: Actual Speeches by Presidents of the U.S. (Record) Somerset, 1972. (Franklin Roosevelt, Harry Truman, Dwight Eisenhower, John Kennedy, Lyndon Johnson)

A Walk Through the 20th Century with Bill Moyers. (TV Program on Video) Washington, D.C.: PBS, 1984.

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1. Forlini, Gary. Grammar and Composition. Level 5. Englewood Cliffs: Prentice-Hall, 1982.

2. MacMillan Literature Series. American Literature. New York: MacMillan Publishing, 1984.

3. O'Connor, J. Regis. Speech: Exploring Communication. Englewood Cliffs: Prentice-Hall, 1984.

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Russell, David H. and Elizabeth F. Listening Aids Through The Grades. New York: Teachers College Press, 1973

Stevenson, Burton. The home Book of Quotations. New York: Dodd, 1964

Wagner, Guy et al. Listening Games: Building Listening Skills with Instructional Games. Darien, Conn.: Teachers Publishing, 1960.

APPENDIX A

A. Nationalism: "The true greatness of nations is in those qualities which constitute the greatness of the individual." (Charles Sumner, "Oration on the True Grandeur of Nations")

B. Religion: "Religion without mystery ceases to be religion." (Bishop William Thomas Manning, "Sermon," 2 February 1930.

C. Education: "Education makes people easy to lead, but difficult to drive: easy to govern, but impossible to enslave." (Lord Brougham, "Speech," House of Commons, 29 Jan 1828.)

D. Freedom: "Whilst freedom is true to itself, everything becomes subject to it." (Edmund Burke: "Speech at Bristol")

Appendix B

Famous Quotations

1. "Speak softly and carry a big stick." (Theodore Roosevelt)
   New Application:

2. "Government of the people, by the people, for the people." (Abraham Lincoln)
   New Application:

3. "Genius is one per cent inspiration and ninety-nine per cent perspiration." (Thomas Edison)
   New Application:

4. "I have not yet begun to fight." (John Paul Jones)
   New Application:

5. "Give me liberty or give me death!" (Patrick Henry)
   New Application:

The teacher has a list of about ten quotations, including the names of the authors of each quotation. Using a different order from that on the duplicated sheet, the teacher reads one quotation. The pupils volunteer to name the person who originated this expression. They discuss the meaning of the expression and use it in a new situation.

Example: " . . . blood, tears, toil and sweat." (Winston Churchill)

New Application: "Blood, tears, toil and sweat went into the winning of the football game yesterday."

The teacher then reads the other quotations and the same procedure is followed with each one of them, i.e., the pupils identify the author of the quotation and use the expression in a current situation. After the entire list has been presented and discussed, each of the pupils is given a duplicated sheet and asked to identify the author of each expression and show how it could apply to some current situation. If a winner is desired, two points could be given for each expression correctly identified with the author, and three points given for its correct use in a current situation.

(1) Two areas are fertile ground for similar lists: (1) social studies and (2) literature (famous expressions by characters in the classics.)

(2) Pupils should be encouraged to develop their own sheets of *favorite famous quotations*, and some of these could be put to class use.

Appendix C

Rating Sheet for Supplementary Activity #3:

1. What was the purpose of the talk? (i.e., information, entertainment, propaganda)
2. What was the central thought of the speaker?
3. Were the supporting points clear and adequate?
4. Did the speaker illustrate his points with good examples?
5. Did the speaker attempt to get the listeners to do something? How effective was he?
6. To what degree were the listeners helped to form an opinion?
7. Did the talk appeal to the listeners?
8. Was the talk of permanent value to the listeners?
9. Did the speaker's tone of voice command attention?
10. Did the speaker seem interested in his own talk?
11. Was the speaker direct or evasive?
12. Was the speaker biased or unbiased?
13. Was the speaker trying to think things over or put things over?
14. What was the mood and intent of the speaker?
15. What did you "hear" the speaker say between the lines?
16. What were the interest devices used by the speaker?

LIFELONG LEARNING FROM LEADERS

An Exploration of Leadership in Lincoln County, North Carolina

Barbara Crumley

"Leadership and learning are indispensable
to each other." John F. Kennedy, a speech
written for delivery on 11-22-63

This unit has been designed for use in Lincoln County, North Carolina, and many of the resource individuals are Lincoln County leaders; however, the unit can be effectiely and easily adapted for use in any community.

INTRODUCTION

The primary purpose of this unit is to develop a model for students to enable them to discover positive role guides in a rural community and to discern and establish patterns for moral leadership skills. A secondary purpose is to develop a program for ethical leadership growth, which can be implemented as a training model for somewhat younger students.

This is an important unit of study for the following reasons:

- students will gain an enhanced respect for and appreciation of certain persons in their family and community;

- students will refine and utilize a variety of questioning, interviewing, listening, writing, organizing, and synthesizing skills;

- students will examine, reflect upon, and personalize moral leadership values and techniques;

- students will sharpen and hone skills in small group activities and individual research.

At first impression, a study of leadership seems too nebulous to attempt within the active, occasionally frenetic, confines of the middle school setting. The importance of leadership both as a concept and as a model for living, however, is too significant to cast aside as being "I know what it is, but I just cannot explain it." This unit offers a variety of specific, concrete activities which make the concept possible to examine and to discuss.

This study is especially appropriate for academically gifted students for the following reasons:

- students, quite literally "leaders of tomorrow", will learn how to appraise and document patterns of leadership and moral values and will discover how to adapt those patterns to their lives;

- students will modify methods of research beyond basic library skills and will

study and utilize interviewing techniques. These skills will be of future use at the high school and college levels;

- students will interact with younger students and will become positive role models, thus inherently elevating their own self-esteem;

- students will interact with adults in positions of influence and will observe appropriate behavior patterns in the adult business and professional setting;

- students will receive positive attention from adult leaders. This attention might have serendipitous benefits in future years in the areas of scholarships, job opportunities and contacts.

The unit is designed primarily for use in eighth and ninth grade English classes over a four week period. It is designed for an academically gifted setting. Most activities incorporate higher level cognitive skills. While these activities could be adapted for non-AG students, they are most appropriate for academically gifted students. Many of the activities would also be suitable for the academically gifted social studies class.

When should the unit be taught? Because it encompasses a wide variety of communications and insight skills, it could be a good unit for beginning the school year. It would also be appropriate during the "doldrum" month of January. During a major election year, the unit would be appropriate for the months of October or November.

OBJECTIVES

At the conclusion of this unit, students will be able to

-summarize and interpret leadership activities and characteristics of a number of adult leaders in the community and beyond:

-delineate qualities of leadership observed through interviews, reading and research, shadowing;

-develop a working, appropriate personal statement of leadership and values;

-interact with a degree of comfort and poise with a variety of community leaders;

-conclude that not all leadership is positive and thus be able to compare and contrast beneficial and destructive leadership;

-participate in a mini-grant process as they seek approval and financial support from a civic club for a leadership project;

-experience time-management and prioritizing as they plan activities beyond the classroom;

-justify the actions of a local leader and interpret those actions as they might apply to the students' own lives;

-organize and create a leadership skills workshop for emerging leaders in the sixth grade;

-design and produce a brochure promoting such a workshop;

-compile a "book of leaders" —interviews, photographs, biographical sketches— of and for Lincoln County;

-utilize myriad higher level thinking skills throughout the unit of study;

-discover that they themselves are either strong leaders or potential strong leaders and make that aha! connection between now and the future.

ACTIVITIES

The activities which follow involve a number of outside and long-range assignments. It is assumed that your students have some experience with budgeting time and with understanding that often the most dynamic learning takes place outside the classroom setting. Since so many activities involve busy adults in the community, it is imperative that the teacher make contacts well in advance of the unit

Obviously, there are more activities listed in this unit than can be accomplished in a four week period. The teacher is invited to select those which seem especially valuable for his/her particular students. Some activities may be combined and/or shortened.

+Introductory Activities

-Following a panel discussion by elected community leaders (Mayor Jerry Campbell, County Commission Chair Jerry Cochrance, NC House members Doris Lail and Johnathan Rhyne), students describe and categorize qualities of leadership. These qualities are brainstormed onto a large piece of paper which is taped to the wall; the list will be added to all during the time frame of the unit. The day before the panel discussion, students discuss and formulate questions to ask the panel. It is assumed that students and teacher will develop criteria for appropriate behavior when guests are present. Who meets the guest in the office? Who sets up the room? Are there refreshments? Is the local media notified? Are different students assigned different questions? After the panel concludes, should students introduce themselves and shake hands with the guests?

-The next day students reflect on the panel. Letters of thanks are drafted. A personal inventory style questionnaire is completed but kept by the students.

+Developmental Activities

-Several activities involve Bloom's higher level thinking skills of analysis (A), synthesis (S), evaluation (E). These activities are denoted by a symbol placed

at the end of the activity and should have special emphasis in the academically gifted classroom.

-Students are already viable pen friends with comparable students on Great Britain's Isle of Wight. They explain the unit to those students in a long group letter in advance. (The British and American teachers have corresponded about the project) and request that similar activities be carried out by the British students. The results can be compared and contrasted. (E)

-Students develop and compile a long list of questions they believe appropriate to ask a local leader. Using the Bloom's taxonomy already posted in the classroom they frame their questions chiefly in the areas of analysis, synthesis, evaluation. (A,S,E)

-Students brainstorm a long list of community leadership positions. Ideally, the list is extensive enough that each student gets to learn about a different person and position (see Appendix 1).

-Students select one person from that list and agree to learn as much as possible about that person's leadership style and qualities.

-Students plan a trip to Raleigh to meet with Representatives Lail and Rhyne and to visit the Legislature. Travel agent Shirley Ramsey (a former English teacher) meets with the class and explains the trip planning process. Together they plan transportation, food, funding, permission, itinerary. (S)

-Students devise and write letters asking well crafted questions about leadership to leaders outside Lincoln County. State governors form an immediate resource pool. As answers are received, they are discussed, any new qualities are posted, answers are kept for display. (S)

-Students watch the video Patton and analyze his leadership style. They compare this with leadership characteristics of Oliver North. (A,, E)

-Students look for and then brainstorm a list of leaders in literature (i.e., Beowulf, Hamlet, Macbeth). As independent study, each student learns as much as possible about his/her character and describes the qualities of leadership possessed by the character. (E)

-Similarly, students select an historical leader, examine his/her leadership style, describe the qualities of leadership. (E)

-Students are observers at one or more of the following meetings: city council, board of education, county commission, Rotary Club, high school student council, church council. They summarize their observations. (S)

-Students examine the speeches (selected) of John F. Kennedy, Martin Luther King, Junior, Hitler, and Malcolm X and are able to compare and contrast leadership styles. (S, E)

-Students conduct indepth interviews of community leaders using questions developed earlier.

-Students read a chapter from Profiles in Courage. Choosing one of the Americans profiled John Quincy Adams, Daniel Webster, Thomas Hart Benton, Sam Houston, Edmund G. Ross, Lucius Quintus Cincinnatus Lamar, George Norris, Robert A. Taft -- students categorize the leadership characteristics of each person. (S)

-Students create a new Profiles in Courage, based on Lincoln County, being sure to include women and minority leaders. This could be in the form of a booklet or video presentation. (S)

-Students read and discuss several excerpts from the basal text(s). (See Resources)

-Students review and revise the school's student government manual. (S)

-Using Time and Newsweek as resources, students compare the leader they interviewed with a national leader. (E)

-Students create "trivial pursuit" questions based on their interviews and reading. (S)

-Students design and interpret moral dilemmas illustrating situations which might have been or be faced by past, present, and future leaders. (A, S, E) An example of each is given in Appendix 2.

+Questions for Discussion

-What trends or patterns do you see consistent among all or most leaders?

-What role does communication play in the function of leadership? Can a poor communication play in the function of leadership? Can a poor communicator be a leader? Why or why not? Give examples.

-How can you modify and recombine what you have observed for use in your own life? Should you? Why? Why not? (S)

-What were some leadership suggestions made by Machiavelli in The Prince? How do they "translate" into modern times?

-Evaluate this statement: "Leaders are born, not made." Based on your experiences and readings, do you feel that leadership skills can be learned? Why or why not? (E)

-Can there be a good leader without a good follower? Support your reasoning.

-What values must a leader possess? What is the difference between skills and values?

-Must all people want to be leaders? How do you feel about yourself in that light?

-Can leadership be quiet? Give examples.

-Evaluate this statement: "Power corrupts. Absolute power corrupts absolutely." (E)

-How do certain personality characteristics of leaders compare with your personality characteristics, with those of your parents, of your teachers?

-What really separates a leader from a follower? How, in fact, does a leader think?

-As an emerging leader, what can you share with younger students?

-As a future leader, what problem solving skills must you begin developing now?

+Homelearning Activities

Homelearning activities often diminish as students reach adolescence and begin -- either subtly or overtly -- to seek more independence from their parents. Realizing that fact, the activities which follow are designed to be meaningful, cooperative, and nonthreatening to the emerging teenager.

-Students interview a parent (or parents) concerning (a) the person that parent admires most and (b) the relative that parent admires most.

-Parents relate individual incidents of leadership and/or heroism in their own lives.

-Students explain this whole unit at home and share any parental response with the class. (S)

-Students invite parents to attend the panel discussion described in the second culminating activity,

-Although participation in such structured settings is designed primarily for somewhat older students, parents and students investigate the admission requirements for such experiences as Boys' and Girls' State, Legislators' School for Youth Leadership Development at East Carolina University and Western Carolina University, and the intensive Washington Week workshops. (A)

-Students and parents plan for the student to serve as a page in the North Carolina General Assembly and contact representatives Lail and Rhyne for the necessary applications forms. (S)

+Culminating Activities

-book of leaders -- a student-created notebook of photographs of local leaders, lists of interview questions, narratives of the interviews, biographical sketches of each leader, students' impressions of the leader. This book should be displayed in a high visibility setting -- perhaps the public library or city hall/courthouse or perhaps all three -- and then presented to the school library. (S)

-panel discussion -- several leaders are asked to participate on a panel. Students serve as moderators and as questioners. All the interviewees are invited to this discussion, as are parents. There are refreshments, and the activity spans, perhaps, two periods. The panel discussion is videotaped for use in a workshop for sixth graders.

-day of "following the leader" — students spend a "typical" day with the leader each interviewed. With preplanning, the student is a firsthand participant in and observer of leadership in meaningful action. The next day, students completed an evaluation sheet (see Appendix 3) about their observations.

-personal plan of action to map out leadership possibilities over a ten year time frame - students, using all the experiences of this unit as resources, generate a list of all the leadership positions which they might gain in high school, church, college, and community. From that extensive list, they rank in descending order the ten which they find most interesting. For each of the ten, they describe the steps necessary for achieving the position. (S,E)

-one year in the future - each student writes down the leadership position or positions that student plans to seek during the next twelve months. The student places the information in a self-addressed stamped envelope. The teacher mails the envelopes to the students exactly one year later.

-leadership handbook — to facilitate their advisory function, students create a guide book for leadership outlining key concepts and strategies for the emerging student leader. They distribute this booklet to elementary school student councils and use the booklet as the foundation of their sixth grade leadership workshop. (S)

EVALUATION

-Students plan and conduct a leadership workshop for sixth graders. This workshop can utilize a host of organizing, implementing, communicating skills. Personal leadership values and skills will be employed as students plan and carry out this workshop. (S)

-Students serve as consultants to elementary school student councils on an ongoing basis.

RESOURCES

Because the entire topic of leadership is more theoretical than concrete, an exhaustive listing of resources is not feasible. Each of the preceding activities details possible resources, and the teacher will tailor resources to the particular strengths of the individual community. The following is a limited listing of possible resources.

Speakers

-Johnathan L. Rhyne and Doris Lail, North Carolina House of Representatives

-five persons selected from the list of forty-three (43) community leaders in appendix 1

-mentor-partners from the Lincolnton Rotary Club

Audio-visual materials

-videotape of Patton film — Gore Vidal's Lincoln - a television production

Basal text references

-Enjoying Literature, Macmillan Literature Series

"The Man Without a Country"
"Paul Revere's Ride"
"Harriet Tubman: The Moses of Her People"
"The Gettysburg Address"
"The Amazing Crockett Family"
"Pecos Bill, Coyote Cowboy"

-Understanding Literature, Macmillan Literature Series

"The Secret Life of Walter Mitty"
"The Charge of the Light Brigade"
"The Courage that My Mother Had"
The Odyssey
"Casey at the Bat"
"The Funeral"
"Woman"
"The Call of the Wild"
from "A Lincoln Preface"

Other Resources

-letters received from state governors and other leaders from outside Lincoln County

-pamphlets from the North Carolina General Assembly and from the Greater Raleigh Chamber of Commerce

-brochure from the Legislators' School for Youth Leadership Development; Western Carolina University; Cullowhee, North Carolina

APPENDICES

Appendix 1 - LINCOLN COUNTY LEADERS

Mayor - Jerry Campbell

Member of City Council - Jill Eaddy

Chairperson, County Commission - Jerry Cochrane

Other Commissioners - Bud Warlick, Hollis Henderson, Jerry Payseur

City Manager - David Lowe

County Manager - Al Sharp

Chief of Police - Terry Burgin

Sheriff - Joe Kiser

Superintendent of Schools - Martin Eaddy

Associate Superintendent - Ronnie Brooks

Assistant Superintendents - Ed Hatley, Gary McConnell

Editor of Lincoln Times News - Katheryn Yarbro

Publishers of Lincoln Times News - Guy Leedy, Jerry Leedy

Manager of radio station WLON - Allen Tate

District Court Judge - Tom Bowen

County Agent - David Choate, Melynda Smith

Lincoln County Hospital Administrators - Ken Wehunt, David Hoffman

CEO, Heafner Tire Company - Ann Heafner Gaither

CEO, Cochrane Furniture Company - Theo Cochrane

CEO, Rudin & Roth Hosiery Corp. - Dan Brier

Executive Director, Lincoln Arts Council - Gloria Housley Morrison

President, Lincoln Cultural Development Center - Fran Sisk Barnett

Executive Director, Chamber of Commerce - Ken Kindley

Director, Lincoln County Economic Development Commission - James Warren

President, Downtown Merchants Association - Bo King

President, Lincoln County Ministerial Association - Marcus Prince

Director, Public Library - Lesley Levine

President, Rotary Club - David Dobbins

President, Pilot Club - Leona Dellinger

President, Civitan Club - Nick Komas

President, BPW - Delores Depree

President, Kiwanis Club - M. L. Huggins

Chairperson, Human Relations Council - Leroy M. Magness

+Appendix 2 - MORAL DILEMMAS

Here are three moral dilemmas — one from the past, one from the present, one from the future -- which pose a problem of morality and leadership. Using upper level cognitive skills from Bloom, create your own moral dilemmas. We can discuss these in class.

Past: It is the time of the American Civil War, and you are President Lincoln. You are aware of the policy in the north in which wealthy men could "purchase" the soldiering of another person and thereby avoid the draft. You talk and think a great deal about equality. What are your feelings about buying exemption from serving in the military?

Present: You are the chief accountant for a large, seemingly successful television, ministry. Your employer, a charismatic televangelist, keeps directing you to give him large sums of cash. You ask him for receipts of purchases. He is quite vague and keeps avoiding your requests. What is going on here? What should you do?

Future: You are President of the United States in the year 2020. NASA has been hearing sounds indicative of life in outer space for quite some time now. Your advisors inform you one morning that, to their amazement, a small, glowing object has landed on the Mall in Washington, and tiny spherical life forms have emerged. News crews are surrounding the Mall, as are a detatchment of Marines. You know you must take some action and must, by noon, speak to the American people. What will you do? What will you say?

Appendix 3 – SHADOWING A LEADER ON _____
(date)

My name:

Class period:

Person shadowed:

Title or position:

Location(s):

Major responsibilities:

Philosophy of leadership in a nutshell:

Daily "typical" routine at workplace:

Educational background:

Employment history:

Family:

Hobbies or leisure activities:

Memorable Statement:

Leadership characteristics observed:

Evidence of humor:

Characteristics I would like to model:

General Impressions:

FOXFIRE WITH GEARS

Sherrie Hartsoe

This unit has been developed as an oral history project on Rhodhiss, North Carolina, a small textile community; however, it may be adapted to any neighborhood throughout the country.

INTRODUCTION

The primary purpose of this unit is to explore in depth the poignant history of a vanished southern mill town. Through the examination of this purpose, the student will develop an oral history of the community, evaluate the community's importance, and assess the consequences of a one-company economy. A secondary purpose is to honor the community's pride and affection and to build on that sense of communal spirit to seek new life for the town. A serendipitous purpose is to integrate selected topics in American literature and history as bases for an appraisal of work in America. Through courses in economics and government, schools have tried to implement effective programs of citizenship instruction. Unfortunately, students do not eagerly accept these activities. They see no connection or relevance to their being Americans. This unit would encompass both English and history, thus allowing the student to make a connection between his community heritage and United States citizenship.

This is an important unit of study for several reasons.

- The town's industry left in 1975 and 1983, leaving no work for the townspeople.
- The rich heritage of the town needs to be recorded.
- In order for youth to know where they are and where they are going, they must know where they have been.
- North Carolina is rich in history of mill town beginnings.
- The school and many businesses have been forced to close since the industry's departure.
- Many of the town's residents are elderly and their stories need to be told for posterity.
- Students can learn how to conduct research via oral history.
- Students can assemble data into an organized paper.
- Students can discriminate among the various methods of research materials.
- Students will devise a plan to aid in their interviews.

It is especially appropriate for Academically Gifted Students because they will raise their self worth by doing independent research on the town's history and giving their findings back to its citizens. They will be involved in creative solutions to ease the plight of the citizens. They will be the pathfinders for future generations.

This unit has been designed primarily for high school freshmen as a four week unit. Most of the activities have been created for a heterogeneous Humanities English class, but they can be altered for any type of class or grade level.

OBJECTIVES

At the end of this unit the student will be able to:

- debate the benefits of the mill town
- evaluate the town's rich heritage
- relate stories that are important to the preservation of history
- summarize the life of a typical mill worker during each decade of the twentieth century
- describe the community's love and pride for the town
- put together a paper on the town
- support or deny this statement; Work made the community.
- justify the closing of the industry
- compare and contrast the ownership of the various mill companies
- debate North Carolina's role in education by using the evidence that mill workers are needed to work for cheap wages; thus high school dropouts will be future factory workers
- judge possible suggestions for the town's growth
- evaluate some literary works that deal with the theme of work
- compare and contrast Rhodhiss' story to that of other communities in America that have a similar plight
- reflect their feelings on the fact that part of their community lives on the moon. The flag on the moon was woven in Rhodhiss.
- forecast the future status of North Carolina mill towns and North Carolina textiles

ACTIVITIES

+ Introductory Activities

To open the unit the students will view the movie, Norma Rae, based on the true story of Ella Mae Wiggins, a North Carolina textile worker who was instrumental in unionizing some North Carolina textile companies. This video is available in most video stores. A further activity will be to view the story of the work force in North Carolina as seen in TBS's Portrait of America: North Carolina, which is available from Turner Broadcasting System.

+ Developmental Activities

- Independent Study

  - Oral history is a rich resource for any type of research; therefore, the students will choose two people to interview. In order to avoid multiple interviews of the same person, they must sign their names on a master sheet.

  - The students will go to the library and research/locate the newspaper accounts of these items;

    1916 flood
    1919 flu epidemic
    1919 Duke Power's purchasing the town
    1932 Depression
    1938 WPA building of new school
    1940 flood
    1941 bombing of Pearl Harbor
    1945 Pacific Mills' purchase of the town
    1954 Burlington Industries' purchase of the town
    1954 selling of the mill houses
    1969 flag being placed on the moon
    1975 Plant 1 closing
    1982 school closing
    1983 Plant 2 closing

  - The student will compose ten interview questions.

  - The student will interview at least one former mayor, principal, or postmaster. They must sign a master list to avoid duplicates.

  - The student will obtain a copy of the town seal to be used in an article of clothing that he/she designs.

  - The student will interview at least one Charter Member of the Ruritan or Fire Department. They must sign a master list to avoid duplicates.

  - The student must interview at least one professional who was reared in the town.

- The student will interview someone who went to the Rhodhiss school after the building of the 1938 edifice.

- The student will interview someone who went to the old wooden school building.

- The student will interview one former ball player who played for Pacific Mills from 1945 to 1954.

- The students will analyze the 1901 payroll ledger.

- The students will discuss the town minutes recorded since 1903.

- The student will compile a scrapbook which holds collected memorabilia.

- The student will write an essay valuing the town's rich history of weaving the flag flown on the moon (July 20, 1969.)

- The student will view one or more Andy Griffin programs and then compare/ contrast Mayberry to Rhodhiss.

- The student will create an ad for a newspaper enticing employees to come to work in Rhodhiss after World War II.

- The student will compose a make-believe diary narrating several days in the life of a community person during the Great Depression.

- The student will draw his own 1915 map of Rhodhiss.

- The student will invent his own folk tale relating to life in a mill community.

- The student will produce a slide presentation using the photographs he as accumulated.

- The students will compose a ballad similar to the ones written by Ella Mae Wiggins.

- The student will write a short story entitled "Murder in a Small Town."

- The student will write an essay comparing Rhodhiss to Bruce Springsteen's song, "My Hometown."

- The student will create his own bulletin board for the classroom based on Rhodhiss, work, or community.

- The student will write a short story entitled, "The Funniest Story I was Told About Rhodhiss."

- The student will collect colloquial expressions he hears throughout the town, from interviews, from the texts: Hard Times Cotton Mill Girls, Working, or Like a Family.

+ Supplementry Activities

- The class will have a reception for interviewers, narrators, families, and invited guests.

- The students will sponsor an essay contest on Rhodhiss for elementary students.

- The students will write letters to the Governor, State Department of Public Instruction, and State Legislators asking industry's devotion to education.

- The students will read The Jungle, comparing and contrasting the plight of immigrants coming to America's work world to that of farmers coming to the textile mills.

- The students will compare and contrast Rhodhiss to Atlantis.

- The students will develop a time line indicating events of particular interest of historical significance in town.

- The students will create a 1945 scale model of Rhodhiss.

- The students will compare and contrast some of the Spoon River epitaphs to the lives of some of Rhodhiss' most famous citizens.

- The class will create a game of "lore and legend" based on their research experience.

- The students will analyze excerpts from Hard Times Cotton Mill Girls, Working, and Like a Family.

- The students will analyze these poems dealing with work:

  "Two Tramps in Mud Time" - Robert Frost
  "The Hired Man" - Robert Frost
  "Tuft of Flowers" - Robert Frost
  "I Hear America Singing" - Walt Whitman
  "God Is No Gentleman" - Carl Sandburg

- The students will collect and compile community recipes into a cookbook.

- The students will compose a skit on each decade of the community.

- The students will hold a panel discussion where they will role play one of their interviewees.

- The students will compare and contrast Rhodhiss to another mill town.

- The student will forecast the textile industry's future.

- The student will compare Pacific Truth's 1949 predictions for the future to the actual occurences.

- The student will predict ten events to take place in Rhodhiss by 2010.

+ Questions for Discussion

- What are the characteristics of a mill town?
- What are the characteristics of any small town?
- Why are Americans losing their rural areas to large cities? How will this affect the future?
- Where do you see small towns in the year 2010?
- Where do you feel is a more desirable place to live - small town or large city? Why?
- What did you learn from the interviews?
- Of what value are the 1901 ledger and 1903 minutes?
- How does television portray the South?
- Do you agree with this portrayal? Why? Why not?
- Cite examples of Southerners being perceived as ignorant.
- How do you feel when you see pictures of the Rhodhiss flag flying on the moon?
- How would you react if that flag were returned to earth and burned?
- What are some of the benefits of doing an oral history?
- What are some advantages to small town life?
- What are some disadvantages of small town life?
- What was the biggest obstacle faced by women who worked in textiles during the 1920s and 1930s?
- Why are photographs important to an oral history collection?
- Have the townspeople changed over the past fifty years?
- If so, how?
- If there is a change, why do you think it happened?

- Were there any people who portrayed a sense of humor during their interviews? What did they consider to be humorous?
- How have values changed since 1920?
- How has the work ethic changed since 1920?
- To what do you attribute this change?
- Where do you see the work ethic in the future?
- Why do more people change jobs now? In the past people tended to be married to their occupations.
- Explain the necessity to preserve heritage.
- What major advancemen s took place in town during each decade of the 1900s?
- Why was it impossible for the townspeople to combine avocation and vocation?
- What are the disadvantages of a one-industry town?
- How did the townspeople view education?
- What seemed to be the common recreational activities during the first half of the century?

+ Homelearning Activities

- The student will interview his parents and evaluate their reasons for coming to town and why they stay.
- The family will forecast solutions to strengthen the community in the future.
- The family will locate any materials that pertain to Rhodhiss.
- The student will interview his parents to see how they have adjusted since industry withdrew from town.

+ Culminating Activities

- The class will develop a class quilt using Rhodhiss memorabilia, emblems, material from the cloth room (possibly flag material).
- The students will compile their slides to show at a Sunday school program in town and at nearby rest homes.

- The class will compile a videotape giving a brief history of the town.

- The class will produce a newspaper or magazine which will include stories uncovered during research.

- The students will create a display for the Burke County and Caldwell County Chambers of Commerce.

- The students will make a time capsule to be opened in 2001 (hundredth anniversary of the town).

- The students will sponsor a reunion offering a chance for the community to reunite with its past.

- The students will sponsor a scholarship program which will offer a scholarship to a deserving Rhodhiss student.

- The students will judge a panel discussion involving the Reverend Harold Brown, a Rhodhiss minister since the 1950's Tom Ross, a former mill supervisor from 1945 to 1975, and Dr. Don Hayes, Lenoir-Rhyne College Professor who will speak on the ethics of change.

- The class will forecast their own future plans for Rhodhiss to b e presented to the Western Piedmont Council of Government for evaluation.

EVALUATION

- The students will write a cummulative paper incorporating their oral histories, the texts, the poetry, and newspaper articles.

- The students will be tested on The Jungle.

- The students will prepare several debates including these topics:

  Industry's Involvement in Education
  Rhodhiss Has No Future
  Work Made the Town
  North Carolina's Future in Textiles

RESOURCES

+ Audio Visuals

- Norma Rae - story of a North Carolina native, Ella Mae Wiggins, who unionized many textile mills.

- Portrait of America: North Carolina - this hour special depicts the work force in North Carolina.

+ Basal Texts: American Literature Texts with Spoon River Anthology, Robert Frost, Walt Whitman, and Carl Sandburg.

- The Jungle - Upton Sinclair
- Working - Studs Turkel
- Hard Times Cotton Mill Girls - Victoria Byerly
- Like a Family: The Making of a Southern Cotton Mill World - Jacquelyn Hall and et.al.

+ Primary Documents:

- J. Edgar Hoover letter
- 1901 payroll ledger
- 1903 town minutes
- newspaper accounts
- Ella Mae Wiggins story

+ Free and Inexpensive Materials:

These agencies may offer some materials beneficial to oral history projects.

Center for Urban and Regional Studies
UNC, Hickerson House 067A
Chapel Hill, NC 27514

Duke Power Company Educational Services
PO Box 33189
Charlotte, NC 28242

Federation of Women's Clubs, Inc.
3509 Haworth Drive
Raleigh, NC 27609

National Association of Counties
1001 Connecticut Ave., NW
Washington, DC 20036

National Association of Counties Research Foundation
1735 NY Avenue, NW
Washington, DC 220006

National Museum of Natural History
10th St. and Constitution Avenue, NW

Washington, DC 205560

National Heritage Program, NC
DNRCD
PO Box 27687
Raleigh, NC 27611

Department of Natural Resources and Community Development
PO Box 27687
Raleigh, NC 27611

North Carolina State Museum of History
Division of Archives and History
109 E. Jones St.
Raleigh, NC 27611

Office of Library and Information Services, USDI
Interior Building
C Street between 18th and 19th NW
Washington, DC 202240

US Information Center
Federal Building
1000 Liberty Avenue
Pittsburgh, Penn. 151222

Oral History Association
Dr. Ronald E. Mascello
Executive Secretary
Oral History Association
Box 13734, N. T. Station
North Texas State University
Denton, Texas 76203

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Byerly, Victoria. Hard Times Cotton Mill Girls: Personal Histories of Womanhood and Poverty in the South. New York: Cornell University, 1986.

Eller, Ronald D. Miners, Millhands and Mountaineers: Industrialization of the Appalachian South, 1880-1930. Knoxville, Tennessee: The University of Tennessee Press, 1982.

Hall, Jacquelyn D. and others. Like a Family: The Making of a Southern Cotton Mill World. Chapel Hill, North Carolina: University of North Carolina Press, 1987.

Mahoney, James. Local History: A Guide for Research and Writing. Washington, D. C.: National Education Association, 1981.

Neuenschwander, John A. Oral History As a Teaching Approach. Washington, D. C.: National Education Association, 1983.

Terkel, Studs. Working: People Talk About What They Do All Day and How They Feel About What They Do. New York: Pantheon Books, 1972.